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Advocacy & Annual Conference Info

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Veils of Light and Color

Lesson Plan for Grades K-12



Overlapping shapes create colorful “stained glass” compositions — no glue required!

French architect Viollet-le-Duc referred to Gothic-era stained glass windows as “veils of light and color...” This project is far simpler, encouraging young artists to layer cellophane shapes to create new shapes, colors, and values.

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President's Message from Sharon Ciccone



“You are the advocate for art education. With the backing of your NYSATA community, you have a tribe of people with shared experiences, positions, and values coming together to create a dialogue that speaks collectively about issues that are important to our field.”

As professional art educators, we know and understand the critical importance of visual arts education for all learners. But what about others within our school, community, and legislative bodies? How do we advocate for public support and policies that value quality sequential art education? It is NYSATA's mission to promote and advocate excellence in art education throughout New York State. Effective leadership can transform how our schools, communities, state, and federal officials view and support quality visual art education. That leadership begins with you because you are the leader in your classroom, school, and community. You create the connection and being a part of the NYSATA community gives you the support and tools for advocating for yourself, your students, your programs, and art education.

You are your own best advocate because you are where advocacy begins. Seek support from others and communicate your interests, passion, needs, and rights as an art educator. Use your ability and experience to speak out about the things that are most important to you. Assess your situation, formulate a plan that meets your and your students' needs, then execute. To be an effective leader and advocate, empower yourself by focusing on your personal wellness and your abilities as an artist and educator, use the information and knowledge that you already have, and seek professional development that will help you to facilitate change and growth. Create the environment that you need to be the best possible teacher and advocate.

You are the advocate for your students. Celebrate your students and all of their accomplishments during Youth Art Month (YAM). This annual celebration in March directs attention to the value of visual art education in developing divergent and critical thinking skills, multicultural awareness, and communication and expressive skills that matter in a student's overall success. Student and community involvement in art exhibits, workshops, and other creative ventures provide additional opportunities for individuals of all ages to participate in creative art learning. As Donnalyn Schuster, our YAM Co-Chair and Vice President stated, “Persistence is the key. Sometimes you may feel like you are not making a difference... but once you break through and reach one person or change a mindset, you have created an ally for the arts.” Find out how to host a YAM event in your school by visiting our Programs page at NYSATA.org.

You are the advocate for your programs. With careful consideration and proper promotion, you lead the way for art

education. Share your vision and rationale for your program that emphasizes the contributions of art to society. The visual arts matter more than ever in providing context for developing cultural knowledge, personal and social identity, and visual literacy. Collect and document evidence from your students and your program and publicize through exhibitions, websites, and electronic social networking. But most importantly as our advocacy chair Sue Lane stated, “If you take the time to create rich learning experiences that engage student interest and make connections beyond the classroom, if you provide structure, but are kind and patient, and if you celebrate your students' successes as often as possible, you are advocating for your program.”

You are the advocate for art education. With the backing of your NYSATA community, you have a tribe of people with shared experiences, positions, and values coming together to create a dialogue that speaks collectively about issues that are important to our field. Together we can influence public opinion and policy. We have representatives locally, liaisons at the New York State Education Department, and chairs serving on a variety of planning committees making sure that our voices are heard. We are continuously monitoring policies that affect changes in art education's structure, systems, policy, and legislation. We represent the interests of each member because you are a valuable asset to this community, and we are here to provide support. The tools, tips, and resources to empower your advocacy efforts along with statistics that substantiate the importance and value of art education can be found on our Advocacy page at NYSATA.org. Attend your region events to network firsthand with fellow art teachers in your area, to seek advice, and solve problems that matter in your part of the state.

You have the knowledge and skills to advocate, find partners in solutions, and drive change. Advocacy is leadership and in all its forms seeks to ensure that students' and educators' voices are heard, vulnerable programs are valued, and the threats to the future of art education are genuinely considered. Through effective advocacy, you can connect art and community and create a dialogue for collaboration and change. Together we bring our knowledge and voices to guarantee equity and access to art education for all students!

Collegially yours,

Sharon Ciccone, NYSATA President

About the News

The **NYSATA News** publishes official announcements for NYSATA as well as commentary and research on topics that are important to art educators. The opinions expressed in editorials and articles are those of the authors and do not represent NYSATA policies. The **NYSATA News** encourages an exchange of ideas, and invites the submission of news or articles for publication. To submit news or articles, please contact Editor, Marty Merchant at nysatanews@nysata.org. Advertising inquiries should be sent to Pat Groves at phgroves@aol.com.

Inquiries about receiving the **NYSATA News** should be directed to the Membership Chair Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, e-mail: tkonu@twcny.rr.com. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

Photo Submissions: Graphics should be in jpeg, tiff, or pdf format, 150ppi. Photographs and print-ready art are always welcome in jpeg or pdf format. For purposes of accurate identification and acknowledgement, photos sent to the **NYSATA News** must be accompanied by the following information: your name, phone number, and e-mail; name and address of photographer; and first and last names of persons in the photo (in order from left to right, front to back). If art work is presented, the artist's name, school name, teacher name and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed.

An award winning publication, The **NYSATA News** has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, 2015, 2016, and 2017. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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Council on the Arts



“Excellent Practice” is the Best Advocacy

Sharon’s presidential message articulates a clear and powerful picture of how “excellent practice” is the best advocacy for our discipline. In the articles that follow, there are stories from teachers who have reached deep to reform, reimagine, and renew their curriculum and program. Dr. Susan Lane switches not just grade levels, but buildings, and discovers new classroom pleasures while inventing resourceful methods of presenting student work to the community. Lauren Flood and Nicole Fabian manage to harness an entire county of art teachers and prove that collaboration leads to new magnitudes of public awareness and student participation. Heather McCutcheon, Jody Wilmarth, and Donnalyn Schuster used a grant and supportive administrations to bring neighboring districts together at a local historic and cultural location – fusing artmaking and social studies in a very public manner.

In all of our classroom endeavors we are creating visual promotions. To our advantage, we can often choose or control the staging and venue of our presentation. Displayed student

work speaks for itself – most eloquently and dramatically when it’s the result of good teaching. School walls are our canvases; shows and exhibits are our concerts and performance events; the creative engines of our classrooms are the trumpets and proclamations of our voices.

Everything we do promotes how well we teach, how important our students’ work is, and how critically necessary our program is in the school and community. In the tempest of rhetoric and discussion that characterizes the current public debate about schooling and teaching, our work – our students’ work – advocates and proclaims. Math and science get test marks (and you don’t see many test papers posted in school hallways) – art, drawing, painting, sculpture, ceramics, printmaking, digital prints, and video displays get real exposure; they line the buildings with celebrations and illustrations of creative problem solving and expressive thinking.

Marty Merchant

Call for Contributors

The NYSATA News, an award-winning periodical in both print and digital formats, seeks talent that can serve on a Contributor’s Board. These members may be responsible from time to time for writing content, but primarily they find resources that will write articles, essays and reaction pieces that inform NYSATA membership about issues, theory, and practice. As the *NYSATA News* grows, more people are needed to produce a publication that continues to be relevant and timely. We are looking for two people to be responsible for each category. These categories potentially appear in each issue:

Technology: The Connected Classroom

How digital technology impacts and supports the art classroom

- New frontiers in technology that have an art component
- Online Resources for teachers

Professional Development:

- Innovative activities that lead us to new practice
- Comprehensive district or building programs

Teaching Around the State:

- Stories about best practice in action that are unique to the environment – rural, urban, suburban, declining enrollment, consolidated staff, etc.

Current Research:

- Current thinking on theory, research, and practice by you or by preservice students.

Exhibition Showcase:

- Exemplary public display (for advocacy, celebration and beautification).

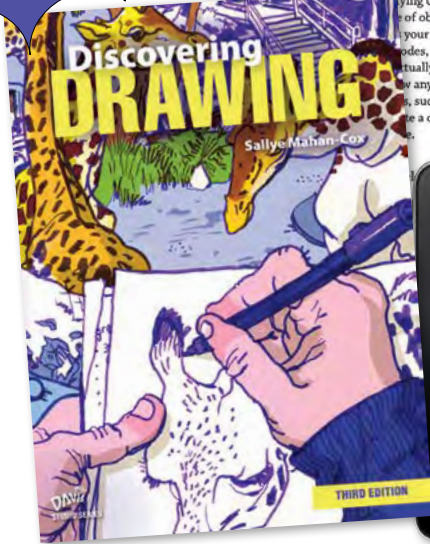
Current Issues in Art Education:

- Guest essays that tackle controversial issues, new mandates and requirements, teacher evaluation, and other pertinent topics.

Interested? Please e-mail Marty Merchant, the NYSATA News editor: nysatanews@nysata.org

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From the Desk of Leslie Yolen

Associate in Visual Arts Education, Curriculum and Instruction Team
New York State Education Department



At the September meeting of The NYS Board of Regents the new arts standards were formally adopted. The adoption of new arts standards in our state, I will point out are an advocacy opportunity like no other. The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. As the new arts standards are implemented at the local level, the arts professional associations have an opportunity to craft implementation to best meet the needs of students and educators in each community.

Updating our state's standards also provides a unique opportunity to rally arts advocates around a focused effort that can energize and advance the arts education movement in NY. Updated arts learning standards:

- Are a tangible policy goal that can focus advocacy and target calls to action;
- Have relevance, impacting student readiness for college and career;
- Affect a wide range of stakeholders, from families to businesses, from urban to rural; and
- Represent a rare opportunity. New York's standards have gone unchanged since 1996, and rarity adds urgency to a campaign.

The new *New York State Learning Standards for the Arts* give educators an opportunity to work together and support each other— across districts, states, and discipline areas. The arts professional associations will engage educators with the content knowledge and resources they need to support teachers and students in the transition towards a college and career ready education.

As the standards writers lead other educators in their local community in understanding and sharing aligned practice, some of the ways NYSATA might support the work include:

- Lead professional development sessions and professional learning communities
- Create, refine, and share standards resources with the field
- Speak on the standards and the standards framework at conferences, etc.
- Participate in newspaper, radio, and TV interviews
- Host information sessions for parents and community members

- Use social media to share standards facts and resources with colleagues and the public
- Utilize the prospect of policy change to light a fire under fellow advocates

In your districts consider:

- Creating a joint leadership committee (include administrators) to oversee and address implementation issues. The leadership committee should establish relationships with community stakeholders, such as the PTA and groups representing key subsets of students such as special education, gifted and talented, and English language learners, and consider community participation on subcommittees.
- Budget implications of implementing the new standards, including the need for improved technology.

Key elements to address in your districts include:

- Increased planning/collaboration and/or professional development time. This process will be ongoing as the NYLSA standards are implemented and should include:
 - √ Time for teachers to learn and implement changes to align curriculum with the new standards
 - √ Time and resources to improve practice
 - Professional learning developed at the local level in collaboration with educators
 - √ A focus on professional learning communities (PLC)
- Staffing considerations:
 - √ Reduce non-essential duties so arts educators can focus on new standards implementation
 - √ Budget for an increased use of substitutes or “floaters” while educators are engaged in planning or collaboration time
- Class size best practices are even more important under new standards implementation.

The new standards can be used both as tools for curriculum design and as tools for program advocacy, functioning both to highlight the unique benefits of arts education and to reinforce connections to other subject areas.

Arts learning standards ultimately seek to foster artistic literacy in students, building life-long participants in the arts. (See the NCAS Conceptual Framework under Resources at www.nationalartsstandards.org) Likewise, our efforts to update the state standards should foster greater “advocacy literacy” in the arts education sphere, building life-long proponents of arts learning. The result should go beyond updated standards; it will rally existing and new advocates to the cause and promote the value of arts education overall.

THE ADVENTURES OF LEGO JERRY

AT NYSATA SUMMER INSTITUTE AT SAGAMORE

Jordan Therrien

(with Michelle Schroeder, Beth Atkinson, & Dianne Knapp)

This year, we welcomed Jordan Therrien and his sidekick Lego Jerry into our group of 38 camp participants (our largest group ever!).

Lego Jerry chronicled the activities of our week and became an inspiration for all attendees. His adventures brought a fun new perspective to art making and timelines. Talent like Jordan's is exactly the reason the Summer Institute is so magical every year. All participants bring something different and valuable to the group.

Next year, we look forward to tapping into Jordan's talents as one of our workshop presenters.



The hiking here is great, but I should have packed the bear spray!

Day One: Tour of the amazing campus, meeting the Fellow artists, setting up my studio space...This place is amazing!



Day Four: An ambitious day of making Curiosity boxes, woodland creatures, and talking about lesson plan ideas...Friends, Fun, & Marshmallows...I've Found heaven!



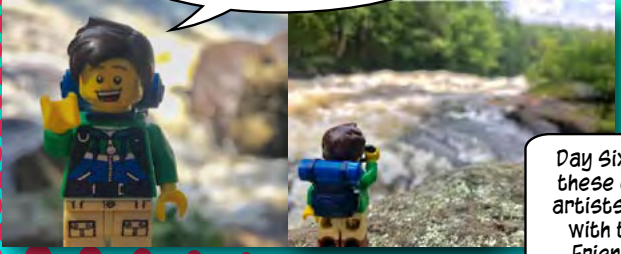
Day Two: Plein Air Pastels, Visual Journaling, and Idea Collecting...I've never been so inspired!



Day Three: Image Transfer, Plein Air Watercolors, & Tibetan Prayer Flags...Another great lesson plan to support art in my community!



Day Five: Suminigashi & an excursion to Buttermilk Falls...A perfect photo opportunity! Hi Mom!



Day Six: Look at all these outstanding artists I've worked with this week... Friends For life!



Sagamore Summer Institute 2017

Many Hands Make Light Work of Advocating for Art Education

Dr. Susan Lane

Dr. Susan Lane, NYSATA's Advocacy Chair, undertook a seismic shift in teaching responsibilities and discovered some reassuring truths about elementary students and their willingness to be allies and enablers in the art-making progress. Susan found endearing support for her ideas and some effective ways to solve time-management challenges while advocating for her program and discipline.

Have you ever felt overwhelmed by the amount of work expected of you as an art teacher? It is not enough that most art teachers have more preps and teach more students than others in a district, but they are expected to display student work and are often asked to enhance building and events with artistic talents. Firsthand experience and research have taught me that exhibiting student work is a highly effective way to advocate for your art program, yet I struggle to find the time.

Last year, I left a high school art position of 23 years to teach elementary art in the same district. The purpose of the move was to strengthen the elementary art program and add a STEAM program. I was assured that I would have plenty of planning time to accommodate the 11 different courses I was expected to teach each semester. Of course, that was not nearly enough time to prepare, let alone display student work. Every time I thought about displaying 450 students' artwork to convince the public that art is a valuable part of a child's education, my face flushed, my heart beat quickly, and I struggled to breathe.

Despite the panic attacks and crying jags, I not only survived the school year but learned some valuable lessons on classroom and time management. I would like to share some research and a few experiences, which opened my eyes to opportunities, lightened my workload, and earned respect for my art program.

Why Display Art?

Displaying student work draws positive attention, but does it serve as an advocacy tool? Research studies conducted within the last 13 years indicated that displaying student work improved their self-esteem and helped to motivate learning (Barrett, Davies, Zhang, & Barrett, 2015, Thompson, Hall, & Russell, 2007). Researchers found that when student work was displayed, it sent a clear message to the viewers that student learning and creativity was valued (Great Britain, Department for Education and Skills, 2004, Williams, 2009).

Appreciation was further strengthened when there was an emotional connection to the work (Schabmann, et al., 2016). Thompson, Hall, and Russell (2007) conducted an ethnographic study that examined the impact of the student work displayed within a primary school. After the three-year

study, they concluded that displays of student work made a positive impact on the school in several ways. First, it made a good impression on visitors; it was the first thing they noticed. Second, it communicated a general philosophy of education by reflecting what the school considered quality work and quality teaching. Third, it presented a tangible example of the concepts and skills students learned in class. Last, displays of student work promoted a feeling of pride and a sense of community. Researchers found that the artwork served as a visual memoir of events that happened during the school year and that students linked positive emotions to the work.

Willingness of Students to Help

Evidence indicates that displaying student artwork is good practice, but how can an already overwhelmed art

Even young children can be capable helpers. I provide students with damp washcloths for wiping their hands and tables to speed up clean up time. One day, during a kindergarten class, a child spilled some paint on the floor. I told him he could use his washcloth to wipe it up. He enthusiastically jumped to the floor and began wiping.

Confident that he was able to clean the mess and get back to work, I turned to the neighboring table to see how they were doing. As soon as I turned my back, I heard chairs scraping on the floor. I turned around to see half a dozen students on the floor, furiously wiping the floor with their washcloths. Then, the rest of the class followed suit. There were twenty-one little kindergarteners, on their hands and knees, scooting around the room, happily scrubbing furiously at the floor with washcloths.

I panicked, thinking I lost control of the class. I told them to please get back in their chairs and get back to work. Few followed directions. I had to threaten them that if they did not get back to their seats, they would never wash floors again. They complied quickly. It seems that kindergarten, and even pre-kindergarten students love to play Cinderella. Who knew? Now, on occasion, I use it as a "reward," and my floors have never looked so nice.

teacher manage to use that to her advantage? The answer lies in the adage, “many hands make light work.” Two decades of experience led me to believe that high school students were either not interested or too busy to help and I assumed elementary students would be the same. Moreover, I thought to ask elementary students would be more trouble than it was worth.

During the first weeks of teaching elementary art, I was astonished to find the opposite to be true. Once, during a second-grade class, I chose students, at random, to help collect work, collect and wash water dishes, clean paint dishes, wash brushes, and wipe tables. To my dismay, a few students began to cry. When I asked one student why she was crying, she said tearfully, “I wasn’t picked to be a helper.” The other students were upset for the same reason. During a fifth grade class, instead of choosing helpers, I asked for volunteers to assist with clean up, thinking that they would respond similarly as high school students. I was wrong. Not only did everyone’s hands shoot up in the air with a chorus of “pick me,” heated arguments broke out about who should take the jobs. Once I showed students how I wanted them to help or clean, they did an excellent job; they seemed more careful about doing a quality job than most high school students I knew.

Collaborative Displays

On top of displaying individual student work, I was tasked with the responsibility to create artistic displays on the entrance wall of the school building. I created the first display myself, in August, before students began classes; it took me three hours to complete, and it was not complicated. It was nice but lacked a student component and took up valuable time that I could have spent planning. There was no way I was going to continue decorating that wall myself. So, I scoured Pinterest for bulletin board ideas I could integrate into art projects. My first attempt at involving students was an adaptation of a “Super Hero” bulletin board. Still unsure of my students’ capabilities, I asked fourth and fifth-grade art club students to help me create it after school. Before we met, I printed out an example of what I expected the wall to look like and made templates for the superheroes’ bodies and costumes. The whole process took two, 35-minute afternoon sessions. On the first day, students used the templates to create different superheroes, while others painted words, drew a skyline on black paper, and cut rectangles for



Students assembling a superhero display

windows. On the second day, we assembled the display. Although the concept was not original nor high art, it drew positive attention and praise for the students who created it. In addition, it showed me how quickly students could create a display if I planned ahead and organized the process.

My second attempt at decorating the wall was completed during art classes. I borrowed the idea from Cassie Stephens (2015) and created three lessons that would produce components for the mural. Our “Winter Mural Collaborative” involved kindergarten, first, and fourth-grade students, and was linked to lessons on the elements of design. Each grade completed part of the mural, which several older students and I assembled as a backdrop for the holiday concert. When the concert was over, we reassembled the mural to cover the entrance wall. I discovered another time-saving device; repurpose backdrops from school events.

Cross-Curricular Connections

Involving many students in the process of creating artistic displays serves as a valuable team-building tool by fostering a feeling of ownership and pride (Thompson, Hall, & Russell, 2007). Additionally, integrating artistic activities with other academic subjects further strengthens the participants’ and viewers’ attitudes toward art (Barrett, Davies, Zhang, & Barrett, 2015, Thompson, Hall, & Russell, 2007, Williams, 2009). That is why I collaborated with fifth-grade teachers to create a rainforest environment and with pre-kindergarten teachers to create habitat backdrops for their unit.



Winter Mural Collaborative as backdrop for holiday concert



Reassembled Winter Mural Collaborative at school entrance



Students painting backdrop for rainforest

Each year, fifth-grade students learn about the rainforest and produce reports that are displayed in the library where parents and the rest of the school are invited to see. To make the experience more exciting, we decided to create backdrops and props to transform the library into a rainforest. Students came to class with their Chromebooks where they gathered images of rainforest flora and fauna. Together, we mixed paint, created animals, painted backdrops and built three-dimensional flowers, trees, and bushes. The entire process took about three class sessions. After school, students and teachers helped install the backdrops, animals, and trees. Along with the fifth-grade students' parents and siblings, I



Rainforest display in library

attended the rainforest presentation and was pleased to see students pulling their parents by the hand, pointing out their artwork, and telling them about the process. The work we did in art class created an opportunity for students to deepen their understanding of the rainforest and make strong connections between art and science. It connected students with a community of artists and filled them with pride.



Repurposed rainforest display at school entrance

After the event, we repurposed the backdrops and props to cover the entrance wall. I was pleased to hear that our

rainforest drew the interest of students in other grades. Several asked to create animals and add to the mural. One instance had a remarkable effect on a kindergarten art student who refused to participate, refused to answer questions, and often hid in the corner of the room. Shortly after the rainforest mural was installed, a kindergarten teacher brought that student to my room and told me he wanted to make a bird to add to the display, but he was too shy to ask. Of course, I said yes. He made the bird during recess, and later that day he added it to the display. He and his teacher brought me to the display and showed me his bird, which I exclaimed was the most beautiful bird in the rainforest. The next time he came to art class, he was a different person. He was smiling, attentive, and even raised his hand to answer questions. Later, I found out that he showed his mom the bird in the mural, and she was pleased



Pre-kindergarten students painting a pond and the completed pond habitat

Positive results were also seen when pre-kindergarten students worked together to create murals that deepened their understanding of habitats. The process was similar to the rainforest mural but required more careful supervision and guidance on the part of the teacher. Similar to what Thompson, Hall, and Russell (2007) reported during their ethnographic study, students brought others to see the display, pointed out what they and their friends made, and fondly recounted the experience.

Conclusion

Creating collaborative displays supports the New State Visual Arts Standards and reflects good practice; it is a strong advocacy tool (New York State Education Department, 2017, Christenson, 2017). Finding efficient ways to showcase one's art program can be a challenge. During my transition year from high school to elementary art, I was able to minimize the time spent displaying work and was able to promote positive attitudes towards the program. I learned that elementary students have an abundance of energy and a strong desire to help, but tapping into their powers required pre-planning and preparation to ensure that they had a clear understanding of the goal, knew their role, and were carefully supervised during the process. Additionally, I discovered ways to reuse backdrops from school events and increase the viewing audience. Working with elementary students to create displays lightened my workload and led to something I did not expect. It created a community of young artists who took pride in their work and whose work was appreciated by parents, classmates, teachers, and administrators. Like the kindergarten student who added his bird to the rainforest mural, they found a way to belong, be accepted, and be appreciated.

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Dr. Susan Lane is an art teacher and Fine Arts department chair at Clyde-Savannah High School. She earned her Ed.D in Teacher Leadership from Walden University. After 27 years teaching art, she expanded her role as art educator to include teacher mentor and instructional coach in 2013. She has recently been appointed Advocacy Chair for NYSATA and serves on the NYSATA Board of Trustees.



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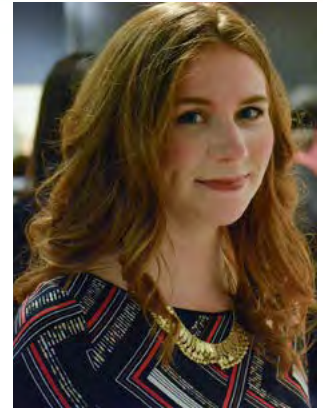
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Chloe Dudla

Meet Chloe Dudla and Erin Maloney from Nazareth College



Erin Maloney

Chloe: When I was a freshman at Nazareth College, a group of Art Education upperclassmen convinced me to volunteer at my first NYSATA conference. Clueless and less than thrilled, I obliged. Four years later, I am thanking my lucky stars for the opportunities and friendships that resulted from that trip. I am now serving as a student representative, presenting with my classmates at this year's conference, and convincing my own group of unsuspecting underclassmen to get involved as a Nazareth student volunteer coordinator.

This past Summer I began collecting data for my capstone thesis, conducting ethnographic research on the collaborative artistic process of tattoo design. I have been collaborating with multiple local tattoo artists to design a piece that illustrates a concept in 2D that I, as a ceramics artist, have only been able to capture in 3D. Using the same reference photos and prompts with each artist, I will be comparing each experience and analyzing how and why they differed from one another. My hope is that this will translate to artistic collaboration strategies that I can use in the art room. It has been unbelievably cool to develop relationships with such talented designers and I'm looking forward to the findings and possibly an actual tattoo when I am finished. Currently, I am also working to complete my student teaching, edTPA, and professional portfolio.

Student teaching, for me, began as an identity crisis of sorts; am I the student or the teacher? Before our first day, our program advisor jokingly bestowed upon our cohort the shiny new title of "official adults in the room". Yikes. But, the most valuable thing that I've taken from my experience thus far is that the best educators I've come to know aren't fully transitioned from student to teacher, but have found a way to delicately balance both. My current cooperating teacher is just as invested in helping me grow as she is in learning new things from me. This reciprocity has given me the confidence to take risks and embrace the nerve-wracking unpredictability that is elementary art. It has also made me comfortable in sharing my questions and fears for the future. I am humbled

and grateful to be surrounded by mentors that emphasize the value in this learning process, and who are candid in sharing stories of their own successes and failures. I think it's easy to forget (as I often do) that at any age or experience level, beyond the laundry-list of pending requirements, assignments, lesson plans, etc. is a human being just figuring life out as they go. My professors and cooperating teachers have been wonderful in that they have geared my goals toward continuous personal growth rather than striving for perfection. A humorous comment yelled down the hallway by an older colleague recently has come to be my most cherished piece of advice so far, "Honey, none of us have it figured out yet!". I am looking forward to continuing my journey as a student and teacher, and becoming even more involved with the NYSATA community.

Chloe Dudla is from Queensbury, NY and is currently living in Rochester, NY working toward her bachelors and masters in Art Education through the 5-year combined program at Nazareth College. Chloe is working to complete her student teaching, and will graduate in the spring certified K-12 with a minor in Art History. She is eager to begin searching for employment opportunities across the country and begin her career with any grade level next Fall. Chloe hopes to eventually end up teaching back in the Adirondack Region where she grew up.

Erin: Last spring I taught my first art class through the Saturday Art program at Nazareth College. The Saturday Art School (SAS) is an extracurricular art program for children in preschool through high school. Taught entirely by Nazareth College art education students, SAS engages students with sophisticated ideas and art materials to create a collection of thoughtful artwork. Part of our responsibility as SAS teachers is to collaboratively create a "spiral curriculum" centered around a common theme. Last semester our central idea was "time," and we each developed unit plans for our assigned grade level: spanning from time travel to patience.

When I learned that I would have to write a unit somehow connected to time, I knew I wanted to incorporate some themes connected to mindfulness to reflect my own personal interests. I wrote a unit about collage arts that used prompts about “facing obstacles over time” so that my sixth and seventh grade students could start developing coping mechanisms that they could use throughout their life. The first prompt of this unit asked the students to reflect and create art about an obstacle they faced when they were younger, and how they overcame it. The second prompt asked the students about a fear or challenge they might have getting older, and what they could do to help diffuse it. The third prompt asked the students to reflect on their favorite place, which they drew in map form to look back on when they are anxious or worried about either the past or present. Together, the three collaged pieces made up a triptych that was individual to each student, derived from a process of self-analysis.

Mindfulness is something that I try to emphasize in my life outside of the classroom, so I think it is important for me to also be mindful in the way that I teach and what I choose to teach. In order to discover more about how to incorporate mindfulness into my developing pedagogy, I decided to research this idea for my graduate thesis. I am just in the beginning stages of this project and I have just begun to collect research articles. In the next edition of NYSATA News, I hope to update you about my journey exploring this topic and how my thesis develops over time.

Erin Maloney is from Rochester, NY and is currently working toward her Bachelors and Masters degrees in Art Education in the 5-year program at Nazareth College. Erin will graduate in the spring of 2018 certified K-12 with a minor in Art History. Erin is excited to begin her career and hopes to start working in the Rochester area after graduation.



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Making a Community Out of a County

Nicole Fabian and Lauren Flood



Toiling as an art teacher might tend to insulate you – all good teachers have an the endless tasks of grading, planning, reflecting and adjusting to do – it’s a constant process in a demanding occupation. Art teachers might manage to further involve themselves – constantly exploring their own visual relationship to the world while overseeing, mentoring, and supporting students in their own creative process. Lauren Flood and Nicole Fabian offer their antidote to being cloistered – a robust series of programs that brought art-teaching colleagues across a county together, along with families and students. A great example of how community building is one of the best forms of advocacy

Do you feel isolated in your school? When you have connections amongst school districts, as friends, it makes everything come together and lessen the feeling of isolation. Our group consists of two dozen art teachers around Cortland County who meet on a regular basis for annual art shows, collaborative student projects, professional development days, and just for fun. Working as a team of teachers has strengthened all of our programs, helped us feel more connected, and exposed many families in our communities to the arts.

Students in the five school districts in Cortland County come from a variety of environments, from small city life to farm country. The size of graduation class sizes range from 38 to 200 students. Within the larger school districts of Cortland and Homer, there are an even balance of a rural and urban student populations.

When you begin to plan a community-building event or program one of the most critical aspects is to find a central venue to hold events – one that is geographically central to the participants and audience, or central in the political landscape. In our case, it is the Center for the Arts in Homer. It became our venue due to its focus on the education and

celebration of all of the arts. The high event attendance numbers are due to the important cultural events the Center offers to the community: concerts, art, dance, music lessons, art exhibits, community dinners, and theatre. Annually, a member of our group meets with the director of the Center to be sure they are still willing to host us and then decide on dates for the year.

We have three different events annually. To launch the “Imagination Celebration” we start with a teacher art show followed by a juried secondary show and ending with an elementary show. This is the original event that has sustained our partnership together as a county. We also try to coordinate on professional development days by finding or creating our own workshops designed for art teachers.

Statistical Points for Cortland County:	
Cortland City School District	1,361 K-6 students
	1,199 7-12 students
Homer Central Schools	342 K-2 students
	433 3-5 students
	469 6-8 students
	693 9-12 students
Marathon Central Schools	395 K-6 students
	330 7-12 students
McGraw Central Schools	253 PreK-5 students
	281 6-12 students
Cincinnati Central Schools	282 PreK-4 students
	157 5-8 students
	154 9-12 students



A group of our art teachers spent time during a PD day with a visiting artist who specialized in encaustics.

We have invited Mayco to do a clay building workshop, a glazing workshop, and we all met at SUNY Cortland for one of their professional development offerings for teachers. Strengthening our social connections has also been important. We try to meet at least twice a year for dinner or find clever ways to get together by throwing baby showers and housewarming parties.

The Imagination Celebration program was developed around 15 years ago. Each year an art teacher is in charge of the show: emailing dates to remember, the set-up, opening reception and take-down. The shows are managed by a volunteer Art Teacher but the events are mainly done with a group effort. Hanging the show has been the main challenge. It has evolved from hanging work from floor to as high as the ladder would take us, to changing the shows to two separate events. Eventually we decided to incorporate a teacher show for us as artists in addition to celebrating student work.

The process became easier once we figured out what worked and what didn't. During our first Imagination Celebration we realized we bit off more than we could chew. The students' show was all of K-12 at once, we had all age levels judged, and had an award ceremony with ribbons that we hand-made over a weekend as a group. As you can imagine, having multiple districts at the opening brought in a lot of families. Parking and crowds were overwhelming. There are always lines out the door with families celebrating their child's accomplishments. It was too much! As a result, we decided to separate into two shows and judge only the secondary level artwork. For the 7-12 show we now attach judge's ribbons right to the mats because previous year's ceremony felt endless due to all the categories and age levels. Over the years communicating our opinions has gotten easier because our friendships have grown. We feel lucky that administration supports our ideas and show their support by coming to the openings. Their backing allowed us the flexibility to evolve the staging of the Imagination Celebration through the years.

We also recognized the value of an event that combined art teachers and their students in a creative partnership. Creating teams for the process of art making seemed like a powerful idea. A couple years ago we created our first collaborative art piece at Summerhill Sculpture Center in Summerhill, NY. The Summerhill Sculpture project started out as a desire to collaborate on a professional



Two group members passing a clay bead so each person could add to the design.



Teachers sorting beads by size, for the Summerhill sculpture project.

development day to create a mutual student project. We wanted it to encompass students and their community. We agreed on the idea of stringing together oversized clay beads on copper wire to hang from beautiful pine trees at the sculpture park. Nine teachers chose a group of their second grade through high school students to individually make beads – which meant a total of 600 beads! We decided to create a set of teacher beads and we made it a point to pass them around mid-process so we all had our mark on each bead. Teachers met on a few more occasions to decide on the



At the opening reception of the sculpture project, a student artist looks up at the creations.

stringing process, of threading them onto the wire and hanging them. They became a curtain of colorful creations in the pine tree forest. An opening reception was held to celebrate the work and to bring together local sculpture and ceramic artists to display work as well. In retrospect this project took two years and plenty of dedication. It is an example of how individuals coming together can produce so much more as a team than individually.

Growing together as an art teacher community has been a fun and exciting experience. This group of teachers, we think, is unique, valued, and special. We feel lucky to have each other. It has pushed us to become better for our students, profession, and districts in our community.



Lauren Flood was born and raised in upstate New York and teaches in Homer Central School District south of Syracuse. After her undergraduate career as a studio art major and volleyball player at SUNY Cortland, she became an art teacher.

Nicole Fabian grew up in Endicott, NY and is a teacher for UPK-7th grade Art at Cincinnatus Central School District. She began her studies at Cazenovia College, and then moved onto SUNY Oswego to finish her Bachelors in Studio Art and Masters of Art and Teaching.



We are incredibly blessed to have a Cortland County group of art teachers who partner for the benefit of our children. What they are able to have children produce, K-12, is truly amazing and they go the extra mile to collaborate on a countywide basis to share the work they do with the entire community. Thank you Cortland County art teachers!

Nancy Ruscio, Superintendent of Homer Central Schools

The opportunity to use your hands and imagination to give life to emotions and thoughts reflects one of the many values of art education for children. Imagine if Leonardo Da Vinci had not explored the wide array of creative expression. The impact of art and music on our ability to embrace science, math, and language is supported throughout history. Art in our schools has given my daughters a chance to spread their imaginative wings and be artists in their own rights.

Tammy Walrath, Homer Parent

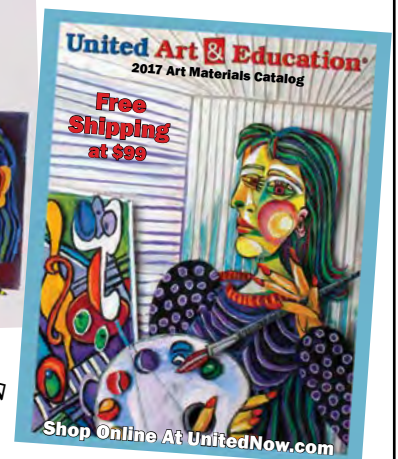
The unique collaboration of art teachers that we are so lucky to have in Cortland County, constantly allows us to collaborate both personally and professionally! We have built in support system among us. We connect to maximize our students' successes and find new ways to celebrate them! We lean on one another for local resources and inspiration, all while maintaining good friendships!

Brookley Spanbauer, Homer Art Teacher

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Advocacy Through Community



Canal Place in Little Falls, New York, an art class destination.
Courtesy Erie Canal Heritage Corridor

Drawing On Your Local Heritage – Out of The Classroom and Into The Community!

**Heather McCutcheon, Jody Wilmarth,
and Donnalyn Shuster**

Advocacy happens naturally when art teachers share their classroom and learning goals with other disciplines and local communities. These central New York collaborators combined grant writing, local history, classroom instruction, a field trip, and plein air drawing to produce a high profile art project.

Engaged and progressive art educators are constantly seeking new ways to make learning meaningful to their students, while being mindful of the latest changes and mandates in curriculum integration from the State Education Department. Concurrently, they also must be cognizant of how to incorporate our new Visual Arts Learning Standards with other content areas – in order to create concrete and relevant problems to solve for their students.

Thus, out of an Art and Social Studies Learning Community housed at Herkimer County BOCES, the idea of integrating art with local history came to us from a presentation on Urban Sketching by Christine Angotti (Special Education School Improvement Specialist and former art teacher). As a veteran art educator, she always made it a priority to share new findings that assist us in building strong, interdisciplinary units with a focus last year on Social Studies. According to Christine, “I fell in love with Urban Sketching because it brought art and history together and had to share the excitement with the art group”. Once the seed was planted, the idea grew quickly to ways of engaging students by exploring the impact of history and area culture as it affects us today and in the future.

Development

In the Fall of 2016, Donnalyn Shuster, a recently retired art educator from Frankfort-Schuyler Central School, met with our Region 3 Reps Jody Wilmarth, (West Canada Valley) and Heather McCutcheon (Herkimer Central Schools), to talk about the concept of Urban Sketching and how we could introduce this international movement to the students. We knew that this could become something big! Heather has written a few grants previously through the Central New York Arts Council in Syracuse. With this knowledge of grant writing, we decided to apply for an Arts Education grant from

CNY Arts Decentralization Program. The three of us also conducted a ‘field test’ of on-site sketching in early October on the canal so that we could gauge what needed to be considered before bringing students on site!

CNY Grant Process

The grant process can be tedious, but doable! Arts Education Grants through CNY Arts play an important role engaging K-12 public school students in rich, artistic learning experiences with awards that can range from \$500 to \$5000. We first started the grant process with the description and the essential questions to decide if choosing the CNY Arts Education Grant was the way to go. Early on it was clear we had made the right choice and the collaborative writing process with Heather, Jody, and Donnalyn was under way. The grant was filed in November with the Mohawk Valley Center for the Arts as our fiscal sponsor (as Donnalyn did not live in Herkimer County), and we were excited to be notified that our funding was approved in January to take place in late Spring of 2017.

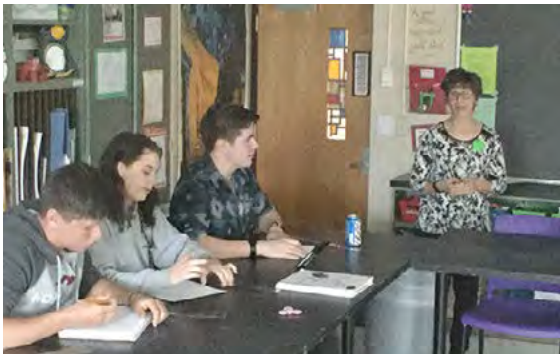
Implementation

Once we received notice that we were a grant recipient, we began planning. We decided on materials to be ordered and set dates for classroom and on-site work for early May. In each of the schools, we had to secure permission for the guest artist to be in the buildings, along with a field trip/bus request for the on-site portion of the grant project. Internal support

The Decentralization Program is a regrant program of the New York State Council on the Arts, administered by CNY Arts in Cortland, Herkimer, Madison, Oneida, Onondaga, and Oswego counties. These funds are made possible with the support of Governor Andrew Cuomo and the New York State Legislature. There are three grant programs for 2018.

for this unique, dual district collaboration was crucial to the process as this type of grant cooperation between schools was not typical.

The project was kicked off with preliminary work targeting more than 60 students in the Studio Art, AP, and Sculpture classes at both schools, to familiarize students with the history of the area, and to engage them with leading questions. It was clear that many students had never given much thought to the impact architectural design and building material choices had on the longevity of structures in the early days of our region. As time moved on, students began to share their views on what saving these structures might mean to their respective communities. Our team roles as researchers, visiting artist, and classroom teachers allowed us to learn much about our area that was new and exciting to us as well.



Donnalyn Shuster as visiting artist/teacher

The project officially started with Donnalyn visiting West Canada High School to work with the students in Jody Wilmarth's Studio Art, Sculpture and AP Drawing/Painting Classes. The next day she spent at Herkimer High School with Heather McCutcheon's Sculpture, AP and Pre-AP students. During the first day in the schools, students focused on learning about our local history through architectural discovery and how the Erie Canal impacted industrial and economic expansion. Primary source documents related to the project, including historic photos and text, were included to set the stage for the on-site sketching along the river, targeting buildings in the Canal Place as a designated Historic District of Little Falls, NY. These drawings, produced by the students, would tell the story of our surroundings, the places we live and work, thus becoming a visual record of time and place in our history.

Framing these discussions throughout the project were our Essential Questions:

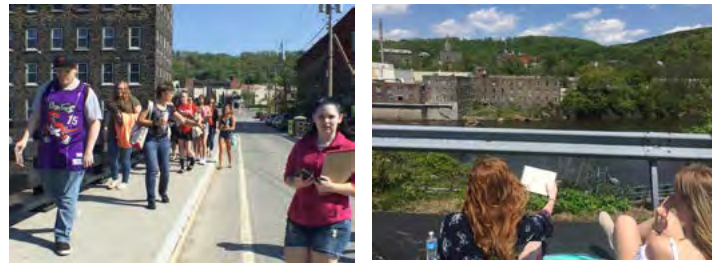
- How can our architectural past define our future as a community?
- Why should some buildings be saved – others not?
- How does the man-made environment impact us all on a daily basis?
- Why is architectural preservation important to our local cultural heritage?

After the local history presentation, classroom focus shifted to Donnalyn working with the students in their sketchbooks to review/learn perspective drawing techniques with an intensive watercolor workshop in advance of on-site work.

Following the discussion and workshop in the schools, the students were ready and eager to work on site. With the

support of each school district for the transportation costs, students were bussed to Canal Place in Little Falls. Canal Place, located on the banks of the Mohawk River and Erie Canal, was the heart of manufacturing and commerce during the late 1800s through the mid-1960s. Today, some of the oldest buildings in the area that formerly housed manufacturing and mills, have been repurposed into business and residential areas including antiques shops, bed & breakfasts, coffee shops, a black box theater, massage therapist, and executive apartments. The multipurpose site permitted access to other buildings via bridge across the Mohawk River, and to the Erie Canal and lock system, plus opportunities to work from inside in case of inclement weather.

Once on site, students were given directions on the space and how to set up with sketchbooks and urban sketching tips. Each school had their separate day to work on site with Donnalyn.



Student Reaction

There were many different reactions from the students before, during, and after the project was complete. Many students were not used to having a 'second' teacher in the classroom, but once they understood the process and arrived on site – that is when the real excitement began for them. As a part of the grant, we were able to purchase small Strathmore sketchbooks, travel-sized watercolor sets, and Sakura Micron Pens so that students could complete field sketches in their choice of media. While drawing on site was the main focus, students were encouraged to take reference photos to use upon return to the classroom.

Students quickly discovered that the freedom of working outside came with some unexpected challenges – heat, changing shadows, and narrowing their focus to a specific area. HHS student Lyndsey, Grade 10: "I felt like I saw more detail of things than I normally do since I had the time to just sit and draw which kind of surprised me. I think the urban sketching went the way I thought it would, I just wish we had a little more time to go to all of the locations."

We conducted the sessions in half-hour increments, moving students to new places to keep fresh ideas flowing. Lucky for us, all on-site work was completed on warm and sunny days! Added benefits included a stop at the the Mohawk Valley Center for the Arts located near our worksite, and that the students generated quite a bit of interest from folks visiting the Canal Place area!

The opportunity to select their content, focus, and final media was especially rewarding for the older students. Students were immediately challenged to deal with the environmental issues of working 'en plein air', as being so different from the classroom including vantage points, comfort, and insects! We were joined by journalism students from Herkimer who produced a video documentary of the on-site

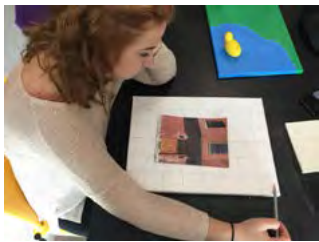
work, and interviewed the student artist on site for a news article.

During the project, students at both schools were part of a joint Google Classroom. There were questions posted to the students – which they answered online in their classrooms throughout the process – so that the teachers were able to assess the students work and follow progress. Students were encouraged to bring their own phone cameras and laptops to support their work process.

One of the questions concerning how students encountered and adapted to differences with *plein air* work demonstrated clearly the high level of engagement made by the participants.

HHS student Felicity, Grade 11 responded: *“I encountered different surroundings and there was no control over the weather. The wind blew which made it difficult to sketch. It was different from the classroom in which you couldn’t see a clock so time seemed to go by quicker.”* West Canada Valley student Morgan, Grade 12 responded in a similar tone: *“Working outside was enjoyable because I have endless possibilities for creating what is around me on paper. I loved being able to draw from what I can see and working outside of the classroom allowed me to see more that I could draw from.”*

Creation of Culminating Pieces



While the original intent was to display sketchbook-sized works in the exhibition, it became clear upon our return to the classroom that some were looking to work in a much larger scale. Being that this was the final project for the academic year, students were able to make creative decisions concerning final media and sizing. Some opted to create ceramic bas relief tiles depicting imagery from sketches, some created illustrations, while others painted in watercolors and acrylics. Some students also created a photo essay of their visit to accompany illustrations. Many did include their sketches documenting their creative

journey and all completed a reflective statement for their collection. During this time, Donnalyn returned to both schools to individually work with students as they developed their personal interpretations of their visit.

Media Coverage

The media was contacted and we were able to have a story featured in the local newspaper: Times Telegram. Our regional newspaper, the Utica Observer Dispatch, picked up the news piece a week later giving us expanded coverage for the grant project. Herkimer, WCV art students ‘draw on local heritage’ (June 12, 2017) Herkimer, West Canada art students ‘draw on local heritage’ (UticaOD, June 17, 2017)

During the same week that the Herkimer, WCV art students article ran, there was also an amazing article about

building preservation in the local media. Area communities face tough decisions on historic buildings was featured in the UticaOD on June 11, 2017.

Extensions

Once the final artwork was completed, our culminating activity was a collaborative exhibition of the grant. Bassett Healthcare in Herkimer graciously offered an exhibition location in their spacious reception area and supported the installation of student work for the summer months. Students prepared framing and gallery tags for the show. Some of the artwork is also accompanied by an artist statement. Viewers are able to see the student’s whole process from the sketches, pictures to the finished piece!

This integrated learning project is adaptable to any community and locale, with the cooperation of the art and social studies teachers, plus area historical societies and galleries. To learn more about our grant project, and try some hands on ‘Urban Sketching’ be sure to attend our workshop this fall at the Conference!

Resources

For more information about Urban Sketching visit: <http://www.urbansketchers.org/>

Erie Canal National Heritage Corridor information Website: eriecanalway.org

Tour itineraries: <https://eriecanalway.org/explore/itineraries>

CNYarts grant information: <https://weare.cnyarts.org/grants>
Herkimer Times-Telegram article: https://www.google.com/url?q=https://herkimernewspaper.wordpress.com/2017/05/25/art-grant/&sa=D&ust=1501594460406000&usg=AFQjCNFdnx73wC2u_P0zq4gh1hios8L4Qw

Heather McCutcheon, art teacher and arts-in-education coordinator for Herkimer Central School District, received the 2016 Award of Merit for her “highly successful leadership in promoting art education throughout the state of New York for the Youth Art Month program” from the Council on Art Education, Inc.
hmccutcheon9@gmail.com, FB: Heather McC, Twitter: hmccutcheon9



Donnalyn Shuster recently retired after 35 years as an art educator. Currently, she serves NYSATA as Vice President and Co Chairperson for our Youth Art Month program.
spring78dl@gmail.com, Twitter: keychick78



Jody Wilmarth has a Bachelor of Industrial Design Degree from Syracuse, received her Teacher Certification from Daemen College, and Masters in Art Education from Miami University. She has worked for the last 6 years at West Canada Valley middle school and high school. In 2017 began teaching in the high school she graduated from, Westfield Academy, Westfield NY. She previously served as NYSATA Region 3 Co-Chair and Board of Trustees Representative for the past 3 years.
jwilmarth119@gmail.com





The Creative Loop: I Paint, Therefore I (Begin To) Understand

Dianne Lynn

As Dianne Lynn reaches out to expand her own understanding and further serve students, she finds that her own creative work – through the process and subsequent reflection – feeds back into her research methods and insights.

When I was asked why I was working towards a PhD in Educational Leadership at the end of a career as a classroom art teacher in public education, I heard myself saying, “Because I’m not done yet.” Truly, I’m not finished affecting children or with my own learning. This article is a story about an ongoing quest for what Cochran-Smith, M. & Lytle, S. L., (2009, 2011) refers to as “students’ life chances.” As teacher researchers, or practitioner researchers, we seek to understand and we model how to live curiously. I imagine teachers standing in their rooms, scratching their heads and saying, “How’d I get that kid to do that?” Or reflecting on the processes and events of the day on their commutes home. This is the beginning place in any research.

My burning questions are about the relationship between my creative practice and teaching that occurred in the many years of trying to balance these practices. I assumed when I began teaching I would continue my creative practice and that, as an artist, it was generally understood that I was learning from my artistic practice, just as teachers continue to learn from the practice of teaching. I’ve learned that research, as a stance, provides many opportunities to create new knowledge and to challenge assumptions.

With the help of a friend who has always been active in NYSATA, I sent out a survey to members questioning what they learn from their creative practices. I wanted to hear their stories. I wanted to know what they thought and felt that they gain from continuing a creative practice. I wanted to hear how it affected learning conditions in their classrooms and how it played out in their pedagogy. I wanted to understand the big question, “How do you understand the relationship between your practices?”

Nearly 200 members responded and 160 volunteered to be interviewed, willing and wanting to continue the conversation. In the time since, I have developed my ability to hear and I’ve heard that many of us just simply love to learn. I heard many stories that related to my experiences of standing at a threshold of an unknown, as if in front of a blank canvas, with a mindful attitude of courage and curiosity.

In the beginning, I had a hard time knowing how to do the research. I’ve always known that when I make art I learn, so, I used the process of making paintings to help me to begin to understand. Arts-based research is a powerful method that makes visible new knowledge. The choices I make as I paint

are clues. For example, a red may not be quite right, and as I struggle to make it warmer, I heard myself saying, “Hum, why am I doing that?” and then, “Because this is really hot!” I get lost in the colors and the sensations of the oil paint as it’s pushed across the canvas. I simultaneously pay close attention during the process and sometimes wake up to a new thought. While painting the red painting, my arm movements reminded me of conducting an orchestra and my inner voice said, “Ta-Da.” The new thought helped me to understand the sequential nature of scholarly writing and getting to a point.

Sometimes I’m no more enlightened when I put the brush down than when I first picked it up. The work of reflection and “living with” the painting begins. I physically move the painting around my house as I move my thoughts around. I pay attention to my intuition in conversations with myself about the art work. The paintings I made during the research process are non-objective abstracts, and they are large because I find that I need room to figure things out. The paintings speak back to me and I listen.

Interpretation often evolves over time as I contemplate the issue at hand, like what to do with all the data! There were fifteen hours of recorded and transcribed interviews, and nearly 200 surveys with many responses, which needed to be digested and analyzed. Where to begin? The painting I made during this time reminded me of a tapestry of woven threads. I began weaving the responses into patterns and an understanding of the essence of the words. One participant’s answer to why they continue their creative practice was,

“because it fills my soul.” An essence of the phenomenon evolved from many responses like this example into the notion of integrity as a weaving together of who we are and what we do. As art teachers, we are fulfilled when we make art and fulfilled when we share art with our students. Integrity is acting on our personal values and art teachers value creativity.

When I don’t know an answer to something I’m pondering, the creative inquiry process that is at the heart of arts-based research is a powerful way to utilize a questioning process to begin to understand. As Graeme Sullivan (2011) says, “If you don’t know where you’re going, any road will take you there.” I’m very close to finishing my dissertation, after maybe one more painting . . . and then, who knows. I know that I’m not done yet with “life’s chances.”

Dianne Lynn, M.F.A., is a doctoral student at Lesley University in Cambridge, MA. As an artist, her work in many mediums spans watercolor portraiture, porcelain ceramics, abstract oil paintings, collage, fiber arts, gardening and growing on 35 acres between the Finger Lakes in Upstate New York where she lives with her family, grandchildren, and a precious Samoyed dog named Star.



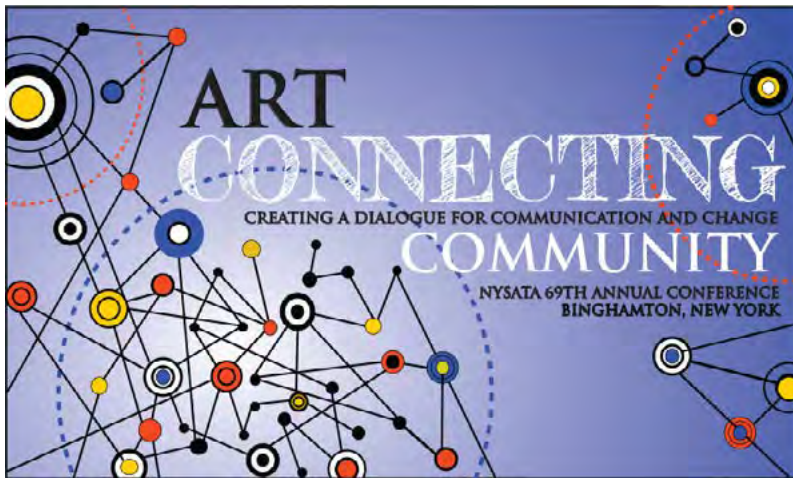
SUNY Buffalo State’s art education program, established in 1930, is among the oldest and most prestigious state-sponsored preparatory programs for art teachers in the United States. Our students learn the theory and practice of teaching art in pre-K-12 settings while gaining depth of knowledge as thoughtful reflective artists. Our B.F.A program combines pedagogy, contemporary art theory, and in-depth studio practice to prepare our graduates to be artist-educators in schools and art settings in the U.S. and around the world. The goal is to encourage our graduates to engage minds through making and teaching art in all its complexity.

- > Bachelor of Fine Arts in Art Education
- > Postbaccalaureate Certification in Art Education
- > Master of Science in Art Education

Alice C. Pennisi, Ed.D., Program Coordinator
pennisac@buffalostate.edu (716) 878-4106
arteducation.buffalostate.edu
 Facebook: Buffalo State Art Education



Conference Information & Overview



Conference Schedule Overview

Friday

Continental Breakfast (Vendor Area).....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-10:00 AM
Commercial/College Exhibition.....	10:00 AM-1:00 PM
Workshops.....	10:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Super Session I: Dr. Julia Marshall.....	1:00 PM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Regional Hospitality/Meetings.....	5:30 PM-6:30 PM
Awards Dinner.....	6:30 PM-8:30 PM
(Special Citation Business, Student Scholarships Ray Henry Award, Special Citation: Non-Member)	
Art After Dark Party (Ticket Required).....	8:30 PM-11:00 PM

Saturday

Continental Breakfast (Vendor Area).....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-9:00 AM
Commercial/College Exhibition.....	9:00 AM-1:00 PM
Special Session I: Rachel Branham.....	9:00 AM-10:00 AM
Workshops.....	9:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Super Session II: Nick Cave.....	1:00 PM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Artisans Market.....	3:00 PM-5:00 PM
Member & Student Art Exhibit Opening.....	6:00 PM
President's Reception & Dinner.....	6:30 PM-9:00 PM
(Special Citation Award, Outstanding Service Award, Art Educator of the Year Award)	
Dancing to D.J.....	9:00-12:00AM

Sunday

Special Session II: Dr. Jessica Fridrich.....	9:00 AM-10:00 AM
Region Awards Breakfast.....	10:00 AM-12:00 PM
(Regional Art Educators of the Year, Vendor Raffle)	



**Plan NOW to attend the 69th Annual NYSATA Conference
Binghamton, New York
November, 17-19**

Deadline for Early Bird Discount on All Registration Rates and \$129 Hotel Room Rate is November 1, 2017



For Conference Registration & Meal Rates (See page 6)

To Make Room Reservations: Reservations can be made when you register for the conference through the NYSATA website or by calling 607 722 7575

You may also go to www.binghamton.doubletree.com.

Use Group Code: ART to receive the NYSATA Conference rate

Make Your Reservations Today!



Visit www.nysata.org to register. Payment options will include on-line transactions, and mail-in checks or POs.



Conference Registration Rates

Early Bird rates effective until Nov. 1, 2017

**Full Meal Package* (Save \$12!)
\$190 (includes all meals.)**

Individual meal pricing:

Friday Lunch: \$25

Friday Dinner: \$50

Saturday Lunch \$25

Saturday Dinner and Reception \$60

Sunday Brunch \$38

*** All meal prices include a 20% service charge**

Hotel Room rates: \$129 per room/double occupancy. College Student Rate: \$119.

Member Registration:

Early Bird rate: \$149

After Nov. 1: \$179

Student/Retired/Unemployed Member Registration:

Early Bird \$110

After Nov. 1: \$140

Non-Member Registration:

Early Bird: \$225, After Nov. 1: \$255

Registration Payment Policy

Full payment of the registration fee must be made at the time of registration unless paying by school purchase order. You will not be fully registered until payment is received. Payment can be made by credit card (Visa, MasterCard, Discover, American Express) or check (payable to NYSATA). Check payments delay processing and should be received no later than November 11, 2017; include a printed copy of your registration payment form along with your payment and mail to: NYSATA Conference Registrar, 9200 Sixty Road, Phoenix, NY 13135

Registration Cancellation and Refund Policy:

All requests for a refund **MUST** be received in writing.

- Registration refund requests received by November 1: Full refund less a \$25 administration fee.
- Registration refund requests received from November 1 through 15: 50% refund less a \$25 administration fee.
- Registration refund requests received after November 15: No refund.
- All paid workshop fees are non-refundable.

After the conference starts, cancellations due to extenuating circumstances (i.e. death, accident, serious illness) must be submitted in writing, include appropriate verification and must be received by NYSATA (at the address noted above or via e-mail: tkonu@nysata.org) prior to the last day of the conference. No refund requests will be granted for any reason if submitted after the conference has ended. Please allow 6-8 weeks for processing of refunds.

Conference Contacts

Registration and/or Membership

Terri Konu.....tkonu@nysata.org

Conference Coordinators

Pat Groves.....phgroves@aol.com

Cindy Wells.....cynthia296@aol.com

Workshops

Amanda Measer.....workshops@nysata.org

Anastasia Arriaga.....workshops@nysata.org

Member Exhibit

Beth Atkinson.....bethatkinson12@hotmail.com

Friday Art After Dark Party

Cindy Wells.....cynthia296@aol.com

Student Exhibit

Gerry Link.....gmslink2002@yahoo.com

Jill Accordino.....jkaccordino@yahoo.com

Exhibitors/Sponsorship/Advertising

Pat Groves.....phgroves@aol.com

Basket Raffle

Angela Galante.....ang2511@yahoo.com

Artisan Market

Donnalyn Shuster.....d_shuster@yahoo.com

Pre-Service Student Volunteers

Amanda Wilmier.....awilmie4@mail.naz.edu

Kelly Clancy.....kclancy3@mail.naz.edu



Super Session Keynote

Dr. Julia Marshall

Julia Marshall is Professor of Art Education at San Francisco State University where she oversees the art education program and teaches undergraduate and credential courses. Julia is also the Design and Development Consultant to the Alameda County Office of Education (ACOE), for which she guides curriculum and instruction in the Integrated Learning Specialist Program (ILSP), a professional development certification program in arts integration and culturally responsive pedagogy for classroom teachers, teaching artists and school administrators. She also serves on the Advisory Board of the Arts Education Master Plan for the San Francisco School District. In that capacity, she leads professional development workshops in arts integration, contemporary art and curriculum development for art teachers and generalists in San Francisco schools.

Presently on the editorial board of *Studies in Art Education* and the National Art Education Association (NAEA) Research Commission, Julia has been active in the NAEA, serving as Pacific Regional Director for the Higher Education Division (2013-2015) and on the editorial board of *Art Education* (2012-2015).

Julia's interests and scholarship lie in art-centered learning, creative art-based inquiry, arts integration, and the role of contemporary art in the classroom. She has published a series of articles on these interconnecting topics in various art education periodicals including *Studies in Art Education*, *Art Education Journal*, *Visual Inquiry* and *The International Journal of Art Education*. Her essays, also appear in books on art education such as *Sights, Signs and Significance* (2004)

edited by Smith-Shank; *Globalization: Art and Art Education* (2010) edited by Arnold, Kuo, Delacruz and Parsons; *Matter Matters: Art Education and Material Culture* (2011) edited by Blandy and Bolin; *Connecting Creativity, Research and Practice in Art Education* (2014) edited by Zimmerman and Bastos; and *Preparing Educators for Arts Integration* edited by Mckenna & Diaz (2017). In 2014, Julia coauthored with David M. Donahue *Art Centered Learning Across the Curriculum: Integrating Contemporary Art Into the Secondary School Classroom* published by Teachers College Press.

Julia received her MFA in sculpture from the University of Wisconsin and her Doctorate in Education from the University of San Francisco. With a background in studio art, she began her life in education as a teaching artist in San Francisco elementary and middle schools, where she explored ways to integrate the visual arts into the academic curriculum.

In her present research, Julia fuses her studio practice with her art education scholarship to explore how a metaphorical lens can deepen and transform her understanding of ideas in learning and creativity she has written about over the past 15 years. This art-based research project takes the form of an illustrated natural-history style guide to learning and creativity, and was the topic of her Lowenfeld Award lecture at the National Art Education Association Convention in New York in March of 2017. In her upcoming keynote address for The New York State Art Teachers Association, Julia will discuss this current research project and how it intersects with her work with students and teachers around arts-based creative inquiry and arts integration.

Preconference Information



Rising to New Standards for Art Education

Join colleagues for a full day of Professional Development introducing the newly adopted New York State Learning Standards for the Visual and Media Arts. This interactive day will be filled with practical strategies and hands-on learning that will enable you to connect the new Arts Standards to your current curriculum, innovate as you design learning experiences, and learn how to begin transforming new standards into practice during this transition year. This is an opportunity to learn directly from the Visual and Media Arts Standards Writing Committee Chairs and work with scholarly experts in the field of art education to examine the role of contemporary art and artistic practice as an important element of the new Learning Standards for the Visual and Media Arts.

Session I: What's New About the Standards?

Presenters: Cindy Henry and Robert Wood, Writing Chairs, NYS Learning Standards for the Visual and Media Arts.

What's new about the new Arts Standards? This interactive session will consist of unpacking the newly created New York State Learning Standards for the Visual and Media Arts. Together we will examine philosophical foundations, standards structure and content, and implications for practice. Join colleagues in reflective dialogue and jump start your planning for implementation of the Standards during this 2017-18 roll out year.

Standards overview will include:

- Philosophical Foundations and Lifelong Goals
- Making the structure of the new Standards work for you
- Making sense of the Standards coding system
- NYS Artistic Processes, Anchor Standards, and Performance Indicators
- How to use Enduring Understandings and Essential Questions (EUs and EQs)
- Using the new Standards to drive curriculum development
- Contemporary practices and goals
- Student directed learning

Session II: Meeting the New Standards

Presenter: Dr. Julia Marshall, Professor of Art Education, College of Liberal and Creative Arts, San Francisco State University.

How can contemporary art strategies and ideas help us meet the new Art Standards? This hands-on workshop provides some ideas, particularly for addressing the Standards related to responding and connecting. In it, participants will play with creative strategies from contemporary art to explore the context and meaning of familiar works of art. They will make their own artworks in the mode of current artists who appropriate, juxtapose and update iconic cultural images to address significant ideas and issues in today's world.

NYSATA is a NYSED approved CTLE sponsor. Participants will receive a certificate of verification for 6 CTLE hours. All participants will attend both sessions. Lunch will be included with registration.

Pre-conference Registration Fee:

**Regular/Student/Retired Member: \$75
(Includes lunch)**

Non-Members: \$100 (includes lunch)

**Register by going to the NYSATA Annual
Conference page on the NYSATA website.**

Deadline for registration is November 1, 2017

Dr. Marshall oversees the art education program at San Francisco State and teaches undergraduate and credential courses. NYSATA is honored to have her as one of the keynote speakers during the 2017 NYSATA Annual Conference.



Super Session Keynote *Nick Cave*



Nick Cave is an American fabric sculptor, dancer, and performance artist. He is best known for his Soundsuits: wearable fabric sculptures that are bright, whimsical, and other-worldly. He also trained as a dancer with Alvin Ailey. He resides in Chicago and is director of the graduate fashion program at School of the Art Institute of Chicago. Nick Cave attended the Cranbrook Academy of Art (MFA, 1989), North Texas State University (1984-86), and the Kansas City Art Institute (BFA, 1982). He has been described as a Renaissance artist and says of himself "I have found my middle and now ... working toward what I am leaving behind."

Cave has completed multiple self described "Dream Projects" throughout the United States, Europe and Africa including most recently, HEARD•NY in New York's Grand Central Terminal. He has earned multiple major awards and honors and his editorial coverage continues to explode world-wide.

Cave's awards and residencies include the Joan Mitchell Foundation Award (2008), Artadia Award (2006), Joyce Award (2006), Creative Capital Grant (2004, 2002), and a Louis Comfort Tiffany Foundation Award (2001). Cave has had major exhibitions at MASS MoCA (2016); Cranbrook Art Museum (2015); Saint Louis Art Museum (2014-15); ICA Boston (2014); Denver Art Museum (2013); Fabric Workshop and Museum (2011-12); Seattle Art Museum (2011); and the Yerba Buena Center for the Arts (2009), among others.



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Frequently Asked Questions

Why one registration fee?

This simplified registration gives attendees the most flexibility for conference attendance. For one fee, participants can attend an event in the evening, such as a Friday After Dark Workshop or dinner, and attend the whole conference the next day. Previously this was not possible. A participant had to pay for each day they attended. It also allows us to hold the line on registration costs.

Can I register for the conference if I am not a member of NYSATA?

Yes. NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development but at a higher fee than for members.

How do I make my hotel reservations?

You must make your own reservations directly with the hotel. You can link to the hotel's reservation system right from the NYSATA website, you may also call for reservations. Make your reservations early so you don't miss the special conference rate! The hotel will accept purchase orders. If your district is paying for your room, at checkout you will have to provide the hotel with a copy of your school district's tax exempt number and a district check, district credit card, or cash.

Will NYSATA assign me a roommate?

No, NYSATA does not randomly assign roommates.

If I have to register online, can I still have my district office send in payment?

When you register online you will have the option of mailing in the payment. You can have your district mail in a purchase order or school check but you **MUST** attach a copy of the online receipt. To avoid any possible problems make 2 copies of the receipt generated at the completion of your registration. Give one copy to your district office to attach to your payment (PO or school check) and keep one to bring with you. Make certain they are aware of the deadline for sending the payment to NYSATA.

You will not be considered registered if we do not have your payment. Please ask them to include your name as a notation on the check or purchase order. NYSATA can accept Purchase Orders for conference registration, meals, and workshops (not hotel rooms). When you register online **PLEASE BE CERTAIN TO PRINT A COPY OF THE TRANSACTION RECEIPT** to attach to your PO or check. You will not receive any other confirmation of your registration other than the online transaction receipt.

What happens if I miss the hotel room reservation deadline?

The discounted hotel room registration deadline is not flexible. If you do not register before the deadline, rooms may not be available, and if they are they will not be at the conference rate.

Do I have to pay to attend workshops?

Most of the conference activities are included in your registration. There is an extensive array of workshops and speakers that require no additional payment or registration (in some cases a moderate materials fee may be collected on-site by the presenter). A few specialized workshops, including the "Friday After Dark" selections and extended hands-on workshops require pre-registration and payment.

Can I register for the paid workshops without registering for the conference?

No. If you wish to attend any of the paid workshops such as the Friday After Dark workshops you may do so when you register for the general conference. You must register for the conference to attend any conference function, including open and paid workshops.

Can I renew my membership with my conference registration?

Yes, you can renew online as part of your registration process. If you are not a member or your membership has expired you will not receive the member rates when you try to register.

What is the NYSATA refund policy?

NYSATA has a cancellation refund policy this year. See page 6 of this publication. Refunds are not processed until the conference account is reconciled. This may take up to 6-8 weeks.

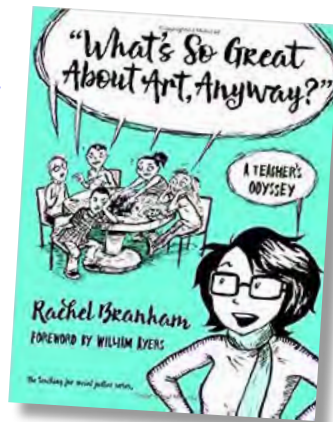
Go to www.nysata.org to register now!



Special Session Keynote *Rachel Branham*

Rachel Branham is an artist educator living in northeastern Massachusetts. She holds a Masters of Arts Education from the Rhode Island School of Design and a Bachelor of Arts Education from the Ohio State University. She published her first graphic novel in 2016, *“What’s So Great About Art, Anyway?” A Teacher’s Odyssey*, which has been nominated for a Forward INDIES award in Education. She has also written and illustrated many short comics and zines, and the children’s book, *The Sock Book*.

“In her graphic novel, Branham advocates for art education in school, while also providing a rationale for how art education can play a part in enhancing education curricula in the common core era, and provides a succinct look at art education and its history and function in the American education system in the form of a graphic novel. At the center of the work is Branham’s memoir as a young art teacher, which gives the reader a look into her classroom and shows them how education policy affects teachers.”
Goodreads.com



Ms. Branham is most interested in art making as a tool for self-expression and social justice, and believes that project-based, individualized and holistic education is a human right for all young people. In addition, Ms. Branham will be conducting a workshop; *Comic as Reflective Practice* during the conference. A review of Ms. Branham’s book appears on page 33.

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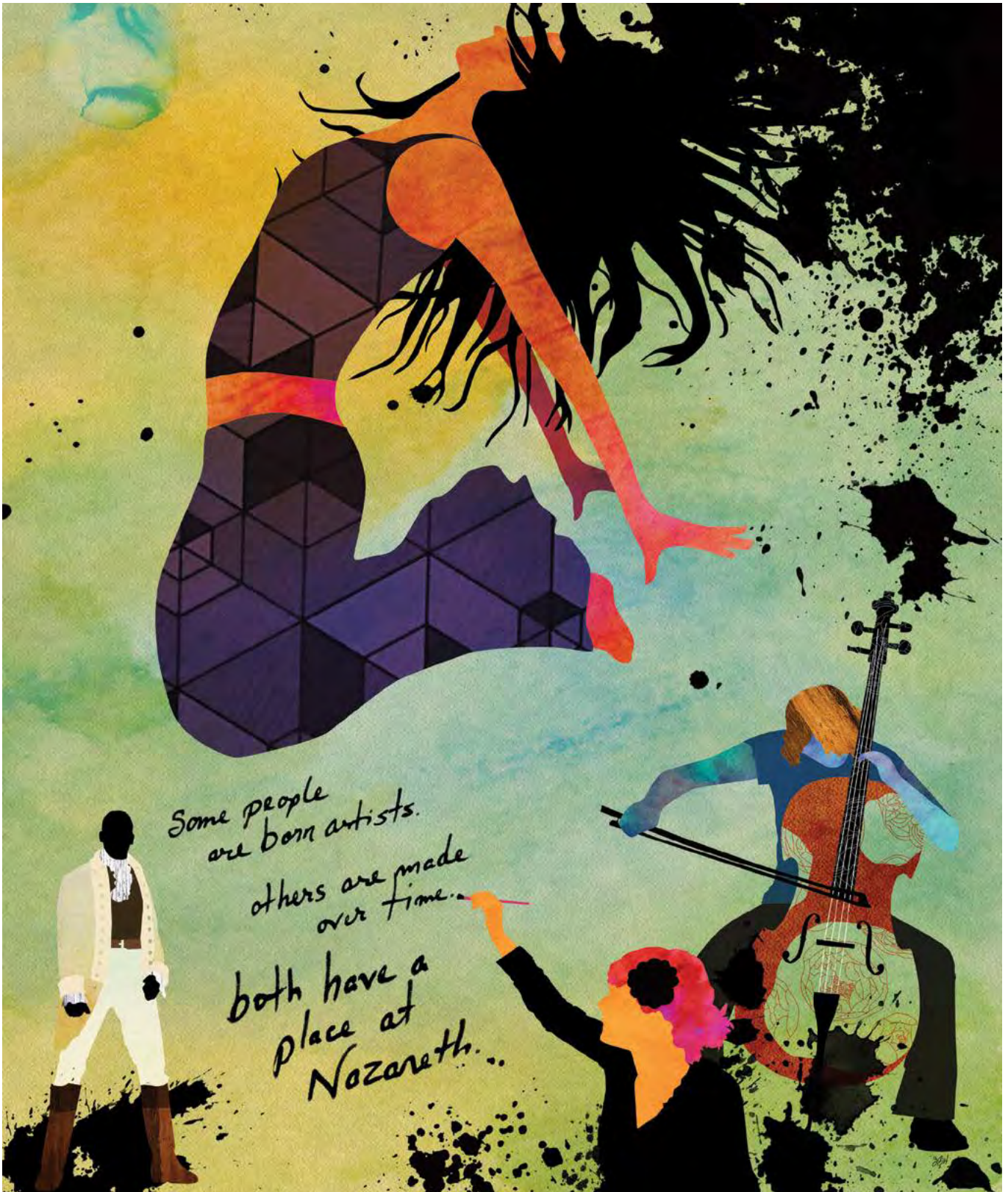


Illustration by Sherri Hamilton, director of the Nazareth College Visual Communication Design program

With one of the top-ranked art education programs in New York State, Nazareth College inspires and prepares graduates to be teachers, researchers, and artists. Learn more: go.naz.edu/art

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2017 Conference Sponsor



Focus on Local Artists Keynote

Dr. Jessica Fridrich

Dr. Fridrich is a professor at Binghamton University in the Department of Electrical and Computer Engineering who specializes in data hiding applications in digital imagery, watermarking, and forensics. She received her MS degree in applied mathematics from the Czech Technical University in Prague in 1987, and her PhD in systems science from Binghamton University in 1995. Jessica Fridrich was born in Ostrava in the Czech Republic in 1964. She came to the US in 1990 to study at Binghamton University and stayed in Binghamton, NY ever since.

Passion for photography has deep roots within the Fridrich family. Her great grandfather was a professional portrait photographer and her father was fine art painter who taught Jessica about composition and color. Ms. Fridrich has enjoyed working with light ever since she can remember –as a child passionate about astronomy and optics, as a researcher studying digital images and sensors as a means of covert communication, and as a photographer.

Ms. Fridrich's life was forever changed in the summer of 1993 when she drove with her spouse across the country to visit the American Southwest where she fell hopelessly in love with the colorful Colorado Plateau. Inspired by the work of Michael Fatali and Laurent Martres, she likes to return to the Southwest for inspiration and creative outlet.



Planet of Giant Snails



Frozen in Time



Aftermath



Nighthawk

“Long-term meticulous planning is required to achieve the desired harmony between the subject and the quality and direction of light I seek. Multiple revisits and a little bit of luck are often necessary because not all can be preconceived and anticipated as Nature presents herself in fascinating and unpredictable ways”.

J. Fridrich

Highlights & New this year

Guidebook App

We are pleased to announce that through generous support by **Blick Art Materials** and **Davis Publishing** we are once again working with Guidebook to provide a mobile app for you to use at the conference! Using the guide gives you access to the most up-to-date information about the conference, including schedules, maps, and much more. Look for an email with the instructions to download the app as the conference grows closer.

10X10 Members Exhibit and Sale: New for this year, In the spirit of *Art Connecting Community*, the theme of this year's conference, NYSATA is inviting all those attending the conference to participate in a special Member's Exhibit. This will be in place of the traditional Member's Exhibit. Work submitted must be 10"x10" in size and will be sold for a flat fee of \$20 each on Saturday. Proceeds will benefit the NYSATA Scholarship Fund. See more info on pg. 28.

Workshops: Conference workshop offerings are plentiful and include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Approximately 100 workshops will be available at no additional cost to participants. Extended Studio workshops will also be available for a fee. Participants may register for these studio workshops when they register for the conference registration online, or purchase tickets on site if spaces are still available. **Paid workshop fees are non-refundable.**

Exhibitors Showcase: This is your chance to talk to representatives face-to-face. Find out about new ideas, new products, and new ways to use tried and true materials. They have everything from the latest technology, curriculum resources, and visual aids, to traditional drawing, painting and sculpting media. Over 30 exhibitors are expected.

Conference Student Exhibit: There is no fee to participate, but you **MUST** pre-register at www.nysata.org to reserve a display board. **No extra boards will be available on site.** You must be a member of NYSATA to participate in this exhibit. Registration is by individual member, not school district. Please do not bring work of non-member colleagues to be exhibited.

Art After Dark Party: On Friday evening NYSATA will once again hold an art making party. Participants will enjoy socializing as they choose from a variety of art making stations. This will be a ticketed event. Cost is \$15 pp advanced ticket sale sold during the registration process. A limited number of tickets will be available on site for \$20 pp.

Pre-service student tickets: will be \$10 presale or \$15 on site. Ticket includes all supplies, an advocacy bracelet, and a beverage of your choice (2 sodas or one glass of wine or beer). There will be a cash bar available all evening. Casual, comfy clothing is recommended. Friday After Dark Workshops will not be offered.

Artisans Market: On Saturday afternoon from 3-5 PM you will have an opportunity to purchase work by fellow member artists. If you wish to rent a table, please sign-up through the NYSATA website by November 1st.

Gift Basket Benefit the NYSATA Scholarship Fund: We will be holding a raffle of gift baskets to benefit the NYSATA Scholarship Fund.

Conference Registration: ALL conference registration will take place through the NYSATA website. Processing all registrations online enables NYSATA to streamline records and insure that your registration and contact information are accurate and complete. You will be able to renew your membership and register for the conference at the same time online using our secure server. You will be able to select from a number of payment options that include mailing a check or purchase order or paying online with a credit card. **If you opt to mail your payment, please be sure to mail a copy of your on-line registration transaction receipt with the corresponding purchase order or check.** Pre-registration for the Student Exhibit, Artisans Market, and the Pre-conference will take place through the NYSATA website only.

Lunches: For those attendees who purchase the full meal package or individual lunch tickets, there will be 3 lunch time seating options. Ticket holders will need to exchange their lunch ticket for a timed ticket of 11:00AM, 12:00PM, or 1:00PM. Also please remember that the price of lunch includes a 20% gratuity.

President's Dinner and Reception: NYSATA will host the President's Dinner and Reception on Saturday evening. This evening of celebration is to honor the State Art Educator of the Year, all other awardees, and our presenters. The opening reception will feature a cash bar with hot and cold hors d'oeuvres. A plated dinner will follow. Immediately after dinner and the awards presentation there will be dancing to a DJ.

CTLE Verification: We are presently working on developing a much less cumbersome process to provide verification and certificates this year. Registrants will receive information regarding this before the conference.



What's So Great About Art Anyway? A Teacher's Odyssey (Teaching for Social Justice Series) by Rachel Branham

Reviewed by Pat Groves

Rachel Branham's graphic novel *What's So Great About Art Anyway? A Teacher's Odyssey* invites the reader to examine their beliefs about the importance of art in our schools. Using wit and humor she explores what it means to be a new teacher and an artist. Part memoir, part essay, Branham's book takes a hard look at the value of art education, describes a brief history of art education, explores who's in charge in schools today, and the challenges facing students and teachers. She tackles standardized testing, standards and assessment, social obstacles for American students, and the quality of education in America as it relates to the arts.

In my role as teacher of pre-service students I chose this book when I was looking for a text to help students develop their own teaching philosophy. Why is art so important? Why do they want to become art educators in today's world? Why teach art at all? Branham helps students find answers to these questions by providing her unique perspective on teaching art in America schools.

This thought-provoking book would also be a great book to discuss for veteran teachers as well. I found myself (a 40-year veteran art educator) very interested in what Ms. Branham had to say about art education, so much so, I invited her to come to the NYSATA conference and share her thoughts as a keynote speaker.

The forward of this book by author William Ayers explains what this book is all about far better than I can. Reprinted here with permission:

"What's so Great about Art Anyway?"
Great question. And while there are no straight-forward or easy answers, the provocative, often surprising reflections in this delightful graphic novel will challenge all teachers and prospective educators to think more deeply about their practice - the craft, the science, and yes, the art of teaching.

And art is the heart of the matter-teaching art and arts education to be sure, but mostly teaching as an art, and specifically what the arts can tell us, finally, about teaching free people. The qualities that are stimulated and unleashed in any serious encounter with the art -curiosity, imagination, critical investigation,

initiative, problem solving, improvisation, are in fact the arts of liberty, the very values and conditions necessary for full participation in a democratic society. Artful teaching goes deep and taps this common core; it involves experimentation, observation, and analysis, practice and reflection and surprise - indeed, the discovery and construction of a self and the word. Teaching at its best urges voyages.

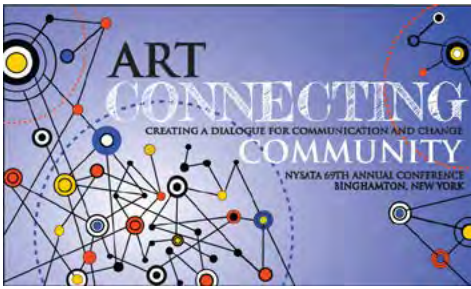
Branham carefully weaves together a sturdy graphic novel, the log of an intellectual odyssey, and the yummy memoir of a young person making her way to teaching into a single comic masterpiece. It's part a detailed and practical manual, and in part an invitation to dive into the vortex and paddle alongside Rachel Branham toward enlightenment and liberation.

It's also something of a manifesto, a declaration of independence, a set of demands to tack onto the heavy oak doors of power, and a program to mobilize troops - students, parents, teachers, and community folks - in order to storm the heavens and demand the schools we deserve. We insist that teaching be built on our basic human need to build and create, to perform, construct, to speak up and act out. Art matters!
William Ayers

William Ayers, Distinguished Professor of Education and Senior University Scholar at the University of Illinois at Chicago (retired), member of the executive committee of the Faculty Senate and founder of both the Small Schools Workshop and the Center for Youth and Society, taught courses in interpretive and qualitative research, oral history, creative non-fiction, urban school change, and teaching and the modern predicament. Ayers is an American elementary education theorist and a leader in the counterculture movement who opposed US involvement in the Vietnam War. As such, he co-founded the radical group known as the Weather Underground. He is known for his 1960s radical activism, and his current work in education reform, curriculum and instruction. He is the author of "To Teach the Journey in Comics", Teachers College Press.



Workshop Descriptions



Advocacy Through A Unique Community Art Show

Come learn about the *Roadrunner Artwalk*, a community art show I created and organized in 2013 and 2017. Sharing your program with the community can be a powerful advocacy tool.

Thomas Knab
E, M, H

Big Thinking

Thinking about thinking, knowing about knowing, and understanding about understanding is METACOGNITION. It's important for students (and all artists) to become aware of their own thinking process, to have active control while engaged in learning, and to be reflective. This workshop will guide you through a series of unique activities that you can use immediately to help you and your students think about thinking. By doing so you will facilitate more meaningful and innovative art making by your students.

Macksi Warner
M, H, C

Art Learning Communities

Are your students wasting their learning time with off-task behaviors? Is it causing you to feel burned out? You are not alone; let's work together to stop the burn out by reflecting on and discussing three steps art teachers can take toward creating more engaging and positive art learning communities.

Mary Wolf
E, M, H

Voices In The Street

Street art has grown from graffiti writing in the South Bronx of the '70s to a powerful international art movement that communicates socially relevant themes. This workshop explores the political and cultural commentary of contemporary urban artists in public

Please Note: The workshops listed in this issue of the NYSATA News are as of October 1, 2017. Some will likely change. All workshops are subject to cancellation or change. For more information closer to the conference, please check the website: www.nysata.org. Presenters are listed at the end of each workshop description.

spaces throughout the world, where groups and communities have been brought together to advocate for and celebrate political rights, cultural heritage, and neighborhood solidarity. Street art is a rich platform for investigation in the art room; issues of free expression, exploring new media forms, and the genesis of personal expression can drive meaningful and engaging art making. The style, motivation and voices of street art illuminate the role of the artist as an agent of change and builder of community.

Martin Merchant
M, H

Practical Program Promotion – Building Awareness From The Ground Up!

Learn proven tips, tricks, and strategies to make you a public relations and media master in this fast-paced workshop. See why you need to be a hero in your hometown, build a cadre of supportive art teachers, understand the power of strength in numbers, how to market to your area, incorporate Youth Art Month strategies and harness the power of social media as you plant the seed of advocacy and watch it grow! Handouts, Google Drive Group, and plenty of time for audience participation!

Donnalyn Shuster
E, M, H, C

The Banner Project

Come learn about a way to showcase student art on a large scale while connecting it with the community and character education. The banners created in the Homer CSD with student artwork have gotten rave reviews from parents and the community. The process, from start to finish, will be outlined for your use in your district.

Lauren Flood
E, M, H

The Basics Of Using Flash On And Off Camera

This workshop will go over the basics of using flash on and off camera. Topics include: equipment, exposure triangle, manual mode, on/off camera flash techniques, use of reflectors, natural light, use of light modifiers, DIY tools, and use of gels. Participants are encouraged to bring their camera and flash.

Angel Perez
M, H, C

Social Justice In Art Education

Please join an empowering discussion involving the historical role and current responsibility of a contemporary arts education that includes matters of social justice within the classroom. Topics include lesson ideas and a call to action in order to increase the art student's voice and power within the community, to affect social understandings and to discover the possibilities of catalyzing positive changes within distressed environments.

Amalia Skandalis
E, M, H, C, A

What College Never Told You About Being An Art Educator

So you've learned all about Erikson, Vygotsky, and could write a whole dissertation on APPR...now what? Learn the things college didn't prepare you for - before your first job as an art teacher. I will be covering everything from tips to keep your class tidy to ways to advocate and highlight your program to administrators!

Courtney Yacusso
E, M, H

Breakout EDU - What's All The Hype About?

What is Breakout EDU? Breakout EDU is a game that will have your students thinking critically, problem-solving,

Workshop Descriptions

troubleshooting, working collaboratively and having so much fun they won't even realize how much they are using their brains! Come, see how you can use Breakout EDU in your art room and participate in this fun new way to learn. If you have ever been curious about escape rooms, then come see how this idea gets converted into a breakout.

Patricia Stork, Cheryl Schweider
E, M, H, C

Lightbulb Portrait Sculpture

Valuable for all grade levels, transform a standard incandescent lightbulb into a realistic Plastillina portrait sculpture maquette. Participants can work from personal device references, a mirror, or from their imaginations. This project has been successful with 3rd and 4th graders, and with high school students.

Chris Lissandrello, Alan D. Robinson
E, M, H, C

3-D Color Theory

Admit it, looking at art with 3-D glasses is fun! Any age student can learn this 3-D color theory and apply it successfully to their work. This is a great lesson to combine science and art. It is also great for interdisciplinary projects and constructing dynamic school displays. Come, experience a demonstration and complete your own hands-on project. This project is fun, economical, and adaptable to any age and ability level. Handouts and your very own pair of 3-D glasses will be provided.

Jennifer Armbruster
E, M, H, C

Modern Rendering Techniques Using Copic Markers

This hands-on workshop introduces you to blending, texture, and effects created with Copic refillable markers. Free lesson plans for 6 -12th grade teachers. Attendees receive information on professional rendering techniques to prepare your students for college and commercial art careers.

Matt Brundage
M, H

From Scraps To 3-D Success

Break out of your 2-D comfort zone and step into a workshop where you will create two unique abstract 3-D sculptures by integrating scrap materials

with additional media, all while communicating the elements of art, principles of design and the 21st century skills of critical thinking, problem solving, and creativity.

Phyllis Brown, Terry Crowningshield
E, M

Clay Diyas

A fun way for students to gain cultural understanding is by learning about different holidays. Art students in fifth grade learned about the Hindu holiday of Diwali, which is celebrated in India, through the creation of clay Diyas.

Geralyn Zink
E, M

Ocarina Creations! (clay whistles)

This will be a hands-on workshop to create your own ocarina. The ocarina is an ancient flute-like wind instrument. Whistles can be simple or extremely intricate, depending on student ability. This project can be modified for middle school or high school. All materials will be provided.

Elizabeth Wunderlich
M, H

Elementary Lesson Swap

Tired of teaching the same old projects? Come spice up your teacher tool bag with an elementary lesson swap. Please bring 25 printed copies of your favorite lesson to share as well as a student or teacher sample.

Karen Lanzafame
E

Artful Conversations: Intergenerational Art Journals

Get tools and templates for creating Memory Project books incorporating interviews, portraits, photos, and collage. Author/artist of *Finding Kalman: A Boy in Six Million* shares techniques of family oral history and art-making techniques. You will learn ways to make art-filled intergenerational journals that will become precious keepsakes for families and communities.

Roz Jacobs, Laurie Weisman
M, H

Innovative 3-D Printing Lessons & Creation

Do you want to do something different, innovating and fun? I have created a new lesson using the 3D printer: A mixed media painting with a 3-D printed

object incorporated into the design. Lesson ideas, examples, and time to make a hands-on mixed media project. I will bring several 3-D printed objects to inspire your own mixed media creation!

Heather McCutcheon
E, M, H

Monster Project

We will demonstrate how technology can facilitate a student-centered collaborative experience through art. The unit creates an elementary, middle, and high school experience. Participants will walk away with a plan to implement their own collaborative project in their district.

Justin Sandomir, Jennifer Bini, Peggy O'Hara, Matthew Tomaselli

E, M, H

How Can A Student Run TV Show Improve Your School's Culture?

Attendees will recognize the value of implementing a media production program at their school. Using a data-driven model, we will showcase how media production students practice time management to set attainable goals, challenge themselves through individual and group responsibility, and gain understanding of new and relevant technical skill-sets used in professional careers. We will show attendees how to start the program using practical tools (lesson plans, rubrics, outlines, and production schedules) on a low budget.

Bailey Goldenbaum, Jeffery Bance
H



Workshop Descriptions

Indian Art History: Varma

This presentation focuses on how the colonization of India by the British changed the art culture. Focusing specifically on the work of Varma, students see how art reflects culture, not only in concepts but also in artistic styles and mediums. Students go on an "art history mystery" to solve the mystery of the "who?, what?, when?, and why?" of Varma's work.

Grace Bulger-Oakley

M, H

20 Books, 20 Art Lessons: Support Literacy In The Art Room

Come join me and take away 20 (or more) art lessons that are inspired by books! Motivate your students to create wonderful works of art while promoting reading. Learn how I transform books into hands-on projects for students, helping to unleash their creativity.

Elizabeth Wunderlich

E

Standards-Based Elementary STEAM Lessons

In this presentation, I will share STEAM lessons taught to Pre-K through 5th grade students and explain how they connect to the new Visual Art and Media Art Standards.

Dr. Susan Lane

E

Teaching With Big Ideas: Exploring Time

Time has rhythms, and often determines our routines and activities. We measure it, ignore it, give into it, and ultimately find it friend or foe – time is not a tangible yet it tangibly affects our perceptions and experiences. In this panel, Nazareth Art Education students present Pre-K to 12th grade units based on the Big Idea of *Exploring Time*.

Samantha Nolte-Yupari and Nazareth Students

E, S, H, C

Navigating EdTPA

This presentation will break down the edTPA process. We will discuss the language, sections, and requirements of the exam. Both presenters have taken the exam in 2015-2016 and passed with mastery. We will provide tips and tricks for completing and passing the exam,

while remaining calm, cool, and collected.

Amanda Wilmier, Kelly Clancy
C, A

Leave A Legacy

How do you teach students to give back to the community through the visual arts? Each year, my 6th graders create a legacy to leave behind when they move on to the middle school. With the help of community artists or through my experiences, students create permanent murals to leave a piece of their creativity behind for others to enjoy! Learn how my school supports this endeavor and my processes.

Jennifer Matott

E, M, H

#CultureConnect

Come learn about #CultureConnect, a multicultural enrichment program that promotes awareness, acceptance and appreciation of diverse cultures through the arts. Art education students from Alfred University will share their research and teaching from this program that partnered with a small rural district to engage middle school students' natural curiosity and desire to deepen explorations of content and materials. This program facilitated unique hands-on, art-based activities through a choice paradigm. Participants will receive a copy of the Art Education students' lessons and subsequent 'Studio Centers' associated with this choice-based multicultural enrichment program.

Corrie Burdick, Christopher Brown

E, M, H

Creating Collagraphs: Getting Your Students To Create Genuine And Original Art

Getting your students to open up and trust their creativity is not an easy task. This workshop contains lesson ideas that address spontaneity, problem solving, and critical thinking. Learn how to encourage your students to make art with non-traditional materials for a truly genuine art making experience.

Brittany McCann

M, H

Take Your Creative Skills To The Olympics! OVA Primer

Enjoy scenes and examples of one of NYSATA's largest student programs, with over 700 students from 38 districts across the state participating last year. School athletics have Sectionals and the Visual Arts have OVA! Learn how to get involved as a judge or sponsor of a team K-12.

Anne Manzella, Roger Hyndman, Helen Findlay

E, M, H, A

The Art of Segmenting for Students With Disabilities

"Ah ha" moments come few and far between for students with disabilities. These students may take longer to grasp comprehensive concepts, skills, or techniques. This workshop will offer tips to make segmenting comprehensive topics easier for you and your students, as well as making more "ah ha!" moments in your class.

Lauren Alinkofsky

E

Glaze Two Ways

Have you ever had glazed tile donated to your classroom or wanted to use glazed commercial tiles for a project? Learn two glaze on glaze techniques using Teachers Palette. We will complete two tiles in this workshop. The first one will be a glazed sgraffito process similar to scratch board and the other will be colorful painting techniques on a commercial glazed tile.

Elaine Gardner

E, M, H



Workshop Descriptions

Palette Points For Authentic Art Making

Sharing my process for flipping my middle school art classes from teaching projects to teaching techniques and allowing my students to experience personalized learning in an art studio environment. Using techniques from 'Teaching for Artistic Behaviors', this workshop includes how I assess learning, attend to special needs students and requirements of IEPs, and include writing as a valuable component.

Joanna Jenkins
M

Artism: Art As Communication For Adolescents With Autism

Participants will explore the ways that art functions as communication for students with autism. The speaker will introduce famous artists who identify themselves as having "artism". They can inspire and inform us about how to develop and support artism in the middle and high school art classrooms. Additionally, examples of artwork chronicled in Adolescents with Autism will be presented along with the analysis and findings from this qualitative study of 13 students age 13-17. Tips for how to work with, engage, and facilitate students with autism in the art room will be discussed.

Corrie Burdick
M, H

Chihuly Chandeliers

A hands-on class using recycled materials to imitate glassworks created by glass master artist Dale Chihuly. This can be an independent or collaborative project.

Kali Ruel, Stacy Griffin
E, M

While Creating Collaboratively – Learn More About Youth Art Month!

Students, teachers, parents, siblings, and the community worked together to create a United Collaborative Art Piece for the Herkimer County YAM show. YAM co-chairs will discuss Youth Art Month and this exciting collaborative project while giving you the chance to create your own hands-on piece. We are all united through art! Let's unite and create together!

Heather McCutcheon, Donnalyn Shuster, Julia Lang-Shapiro
E, M, H

Seeing Is Believing

Get your STEAM on by experiencing optical activities that fool your eyes! Participants will encounter exploratory centers that deal with color trickery, value enhancement, and lines in motion.
Julie Gratien, Terry Lindsley-Barton
E, MS

Clever Clay Projects for All Ages

Looking for some fun clay ideas for use with different grade levels. New and veteran art teachers alike can find something to be inspired by! I'll share some of my most successful projects inspired by other artists or self created. You will leave with a small sample of one of my most popular projects! Bring a small box and packing material to transport it back to your classroom.

Jennifer Matott
E, M, H

Global Connections The Art of Weaving Using Recycled Materials

Part I: Explore the history, vocabulary, and skills of weaving, one of the oldest art forms. Participate in a sixth-grade weaving project, using cardboard looms, donated yarn, and other materials. Examine samples of student work, including small wall hangings in which each piece of cloth or yarn represents someone special in their family or their friends. Part II: Weaving Using Recycled Materials: This is a hands-on workshop in which participants will create their own simple loom using recycled cardboard and will weave a small wall hanging. There is a motivational power point that describes the weaving process and the color theory used by the Kente Weavers in Ghana, Africa. Yarn, straw, ribbon, scarves, and other recycled materials will be used for weavings. Participants are encouraged to bring materials that they might want to include in their work. Materials fee: \$5

Lisa Kaplan
E, M

Monet Inspired Haystacks

We will learn about Monet's Haystacks and their variations. Using basic classroom supplies, we will create a multi-media project replicating the haystacks depicted by Monet. Ideal for elementary through high school.

United Art & Education
E, M, H

Join The Flock

There are billions of birds on this planet, comprising a rainbow of colors, variety of beaks, and differing sizes. Celebrate their unique qualities in this workshop with Blick Art Materials. Participants will create whimsical bird sculptures using an assortment of gathered supplies, including wire, fabric, and feathers.

Julie Swanson-Davis
M

Intuitive Painting In The Art Classroom

Participants will focus on the practice of *Intuitive Painting*, which adopts a fearless approach to painting as self-expression. Prompts will guide participants with a variety of media including paint and collage, using both traditional and non-traditional tools. Reflection will follow the process of how Intuitive Painting can be used in their art classroom.

Sheryl Levine
E, M, H, C

Elementary Shared Secrets

Bring a lesson plan and exemplars and share with your colleagues a favorite lesson or lessons. This workshop is one the should not be missed you will leave with a plethora of new ideas.

Jane Berzner
E

It's Dino-Mite To Collaborate, Communicate, And Create!!

Do you ever wonder how you could incorporate your art lessons with those of other subject areas? Or how you could involve local artists in your classroom? Come learn how one simple idea spread to include several core subjects, a classroom teacher, a professional photographer, the tech department, and more!

Terry Crowningshield
E, M, H

RFQ Simplified: Tired Of Growth Scores Connected To ELA & Math Tests

I will walk participants through the RFQ (Request for Qualification) Process established by NYSED. Many schools rate their art teachers on ELA and Math test scores. There is another process that is available to school districts. Come and learn the process of filing an RFQ with NYSED. Determine what skills and concepts will be rated and how. Use the portfolio process to authentic learning

Workshop Descriptions

in the Visual Arts. Presenter will share process along with documents that will help you navigate this assessment model.

Kathleen Pfeifer

E, M, H

Cool Colorful Cactus

Imagine the excitement your students will share when you tell them about an interesting technique that beautifully blends a mix of colorful glazes without the use of a brush. In this class project, students will learn the process of using paper to create a positive space stencil to paint a cactus design with a brush; effortlessly apply background colors without a brush; and how to use the negative space from the stencil to add texture to the cactus with MAYCO's Designer Stamps. Join us for this exciting hands-on workshop that incorporate a collection of application techniques in combination with MAYCO's bold Stroke & Coat glazes to create a unique cactus design with the vibrant colors of the desert sky in the background.

Bob Moreni

E, M, H, C, A

The State of Arts Education In New York: Update From NYSED

Want to know more about the new NY Arts Standards and what they mean for

your classroom? Want to understand the top NY state-wide education reform issues and how they affect the arts? Come hear NYSED Visual Art Associate, Leslie Yolen, provide pertinent and timely information regarding arts education in New York. A question and answer session will follow her presentation.

Leslie Yolen

E, M, H, C, A

Art Saves Lives: Global Group Action through the JR Inside Out Project

Learn about the Art Education Advocacy Installation: Art Saves Lives in Memphis, TN. Street artist JR wanted to use art to "turn the world inside out." The INSIDE OUT project, is a participatory global art project transforming images of personal identity into works of art through large-format street "pastings." Nearly 200,000 people from more than 112 countries and territories have participated. www.insideoutproject.net. The installation consists of 28 portraits of local artists/teachers, each measuring 36" wide by 53" high, pasted to the facade of a building in the downtown area. Many participants are Art Education graduate students at Memphis College of Art.

Shannon Elliott

E, M, H, C, A

Connecting Communities Through Graphic Design

Graphic Design is about communication and as such opens many opportunities for community connections and outreach. This workshop will demonstrate the value of service learning and design in the classroom. Demonstrated examples and ideas for classroom lessons will be shared. Current examples explore branding, layout, web, and multi-media formats.

Carla Senecal

M, H, C

Understanding and Integrating The New NYS Media Arts Standards

This informational session will help NYSATA members understand how they can integrate and apply the new NYS Media Arts Standards in their classrooms.

Dr. Susan Lane, Robert Wood

E, M, H

New Learning Standards For Visual And Media Arts: A Crash Course

Buckle up your seatbelt for this crash course on what's new about the new NYS arts standards. Pick up a copy of the At-a-Glance Visual and/or Media Arts Standards and join our guides, Cindy Henry (Visual Arts Standards Writing Chair) and Robert Wood (Media Arts Standards Writing Chair) as they lead you on an exciting exploration of what's new and noteworthy in the new standards.

Cindy Henry, Robert Wood, Roy C. Ketchum

E, M, H, C, A

Creative Cure For The Common Core – Go Urban!

Make the environment your classroom and take observational drawing to the next level with Urban Sketching. Drawing, painting, math, ELA, local history, science, and community service are infused into a unit that starts in your community. Learn how this grant-funded project worked with two high schools in the Mohawk Valley involving experiential learning inspired by the French plein air artists!

Donnalyn Shuster, Jody Wilmarth, Heather McCutcheon

M, H

Art In The Digital Age

A brief discussion of my transition from visual arts teacher to digital arts teacher. I will share my teaching and curriculum for digital art from my middle school classroom. 3-D printing, Photoshop, and photography lessons will also be shared.

Jessica Sinclair

E, M, H

Starting Fresh For New And Experienced Teachers

Do you remember being a new teacher? If you are a pre-service teacher, a new teacher or an experienced teacher, please come share in my experiences as a first-year teacher. A discussion will be held about starting fresh and how to be welcoming and supportive.

Kathryn Alonso-Bergevin

E, M, H, C





Put your comfy clothes on
and join us for the NYSATA

ART AFTER DARK PARTY

Friday 9PM-11PM

Enjoy an evening of
Socializing AND Making Art!

There will be multiple artmaking
stations set up by the regions for you to make art.
\$15pp presale or \$20 at the door includes
all supplies, and beverage of your choice!

Buy your ticket when
you register on line.

Cash Bar

Student Price:

\$10 presale or \$15 at the door

Talk

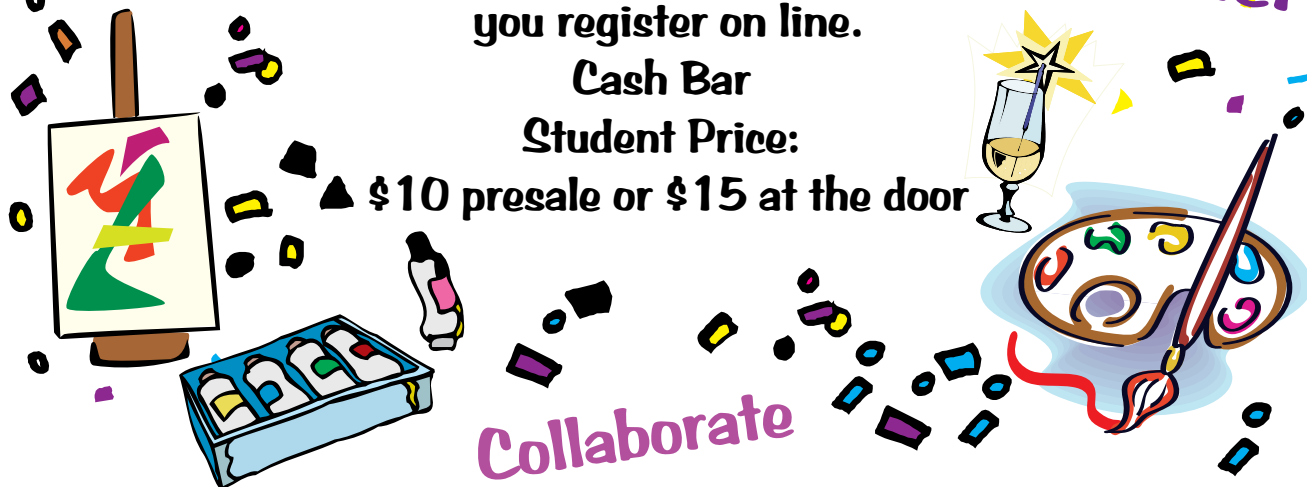
Create

Laugh

Learn

Gather

Collaborate



Workshop Descriptions

Titles And Artist Statements

Students engaged in a process, over the course of a year and through several art projects to develop the skills necessary to reflect on their art work and create artist statements. In this workshop I will show how this was done by 5th grade students, and how they applied these skills on Artsonia and in a video format.

Geralyn Zink

M

Engaging Student Lesson Planning With Contextual Meaning

We will share lesson plan ideas and curriculum planning that has cultural and contextual meaning. Emphasis on student engagement and expressive art making while maintaining a strong foundation in skills, media, and art elements and principles. Geared toward newer teachers.

Lauren Ramich, Melanie Martinek

E, M

Have You Heard Of Google Arts And Culture?

From viewing paintings magnified to 100%, browsing almost endless lists of artists and art pieces, and taking virtual tours of museums as well as wonders of the world, this workshop will explore how to integrate Google Arts and Culture's extensive archives in your classroom. From student research to visual thinking strategies, and other educational opportunities, it's all there!

Victoria Corning, Ryan Bane

E, M, H

Choice Board Organizers

Do you give students choices but they have a difficult time keeping their ideas organized? This workshop will showcase lessons that utilize a choice board organizer designed by the presenter. *Make a Face, Magnificent Mansions and Animal in a Landscape* will be three of the lessons featured. Fear choice no more!

Julie Gratien

E, M

The Adolescent Shuffle: Mapping Choice To Studio In Art Curriculum

Is "Studio In Art" on your schedule? Are you tired of your adolescent students doing the "adolescent shuffle" into the art room? Come learn how to map out

changing your NYS Studio in Art Curriculum to a choice-based pedagogical approach where your students will no longer be moving like sloths into the art room but rushing to your room in order to get to work! See how a choice-based approach to this survey course can fully engage all students in art! Your learning targets and outcomes will amaze you (and everyone who sees your students' work) and enable you to advocate for your programs! Assessment Strategies for choice-based Art Education will also be offered.

Corrie Burdick

H

Building A Peace Garden: Using Community And Student Collaboration To Develop A Peace Curriculum Through The Art Of Landscape Architecture

Violent tragedy offers an opportunity to retune urban school and community values by building a peace garden. Through the study of: global history, a peace curriculum can be developed; landscape architecture, students can become peace garden experts; and corporate and community sponsorship, a sustainable peace garden can thrive.

Elizabeth Spiro-Carman

M

Community Building Through Portrait Making

Make current events and history relevant and exciting through a unique portrait-making/storytelling activity. Go home with lesson plans and materials that use personal Holocaust stories as a launchpad to share diverse family stories, cultivate empathy, and enrich social connections. This project builds community connections and can culminate in an exhibit.

Laurie Weisman, Roz Jacobs

M, H, C

At The Core: Respecting The Art In Arts Integration

Are you seeking new ways to collaborate with classroom teachers in your school? Explore meaningful alignments that can be found between the Common Core Standards, classroom content, and exemplary visual arts instruction in a choice-based learning environment.

Presenters share their reflections and strategies on ways to collaborate with grade level teachers to connect classroom content with art activities. Photos of student work, lesson ideas, and tips will be available for participants. Side note: if you are considering transitioning to choice-based (TAB) pedagogy this is a great way to get your feet wet.

Chris Brown, Corrie Burdick, Maggie Cregan, Suzy Nye

E

Bring The "Outside" In Through Arts

This workshop will guide you through the process of using BOCES Arts in Ed to the advantage of your district and your students. Learn how to develop a residency program, select a visiting artist, explore off-site experiences through field trips, and build arts integration into your general curriculum.

Loretta Corbisiero, Sunny Miller

E, M, H, A

Implicit Bias And Culturally Responsive Practice In The Art Room

Buffalo Public Schools' administration, faculty, and staff care about all students and are purposefully addressing the issue of implicit bias and academic inequalities in our classrooms. Research suggests that implicit racial bias is one of the principal forces that energizes widespread racial and ethnic inequality in our society. Our goals for this presentation are to help art teachers understand the causes of implicit racial bias, demonstrate how art teachers can work with students to co-create safe learning communities that work together to creatively address social justice and equality. We will learn how unconscious bias can affect our behavior based (Hernandez, 2016 and Umoja, 2017) and how facilitating students' senses of autonomy, belonging, and competence can help create a safe learning community (Wolf, 2010). Examples from classrooms and simple art activities will be shared.

Michele Agosto, Mary Wolf, Erin Kaminski, Cassie Lipsitz

E, M, H, C, A

Excitement, Execution, Exhaustion

These are the three steps we go through during the process of creating lessons

Workshop Descriptions

for each grade level. The initial excitement leads to the work of execution – making sure the students are brainstorming, writing, creating, trying new materials, reading about artists, solving problems, and collaborating. The involvement and time it requires to make sure the lesson has all its components is exhausting. In this workshop there will be new ideas for projects, handouts, and images that can smooth out the process.

Nicole Fabian

E

If You Wonder, Ask Why: The Intersection Of Art-Based Research And Inquiry As Stance

As practitioners at the center of what we care about, we can inquire using an art-based research method, which uses experiences of art-making to visually make sense of our questions. Inquiry as Stance is a method that uses the best of our typical artist's mindset in discovering the answers to questions as art teachers. Explore how to be at the center of making meaning rather than a receiver of knowledge.

Dianne Lynn

E, M, H, C, A

The Write Art

In this innovative hands-on workshop, you will complete a series of artworks,



each paired with its equivalent in writing. There are many ways of fooling the brain into going into uncharted territory. Art and English teachers both have tricks for “seeing” and representing ideas/objects/images. When completed together, these exercises are even more powerful and interesting. Leave with a series of personal works that involve imagery, words, and a set of lessons immediately applicable in your own classroom.

Macksi Warner

M, S, C

Solve All Your Problems With Collaborative Drawing

Learn to apply principles of visual cognition which may be adapted to a wide variety of learning environments. Use drawing (solo, and in a group) to define problems and visualize solutions. Cognitive research demonstrating how drawing can be used as a tool of thought will be shared.

Andrea Kantowitz

E, M, H, C, A

Higher Education Round Table

We invite all higher education faculty (past and present) to share their expertise, thoughts and questions about topics related to our teacher preparation programs. We look forward to this collaborative and productive discussion.

Facilitator: *Mary Wolf*

C

Mathemagical Cube

Warning: It's addictive! Your students will love the Mathemagical Cube so much that they'll beg for more paper to teach their friends. This complete lesson plan (included) pairs origami with math to emphasize mathematics literacy. While having fun folding paper, math vocabulary and concepts are introduced and reinforced. Fold everything!

Kathryn Paulsen

E, M, H, C

Quilling

Come learn to quill with common classroom materials. This lesson can be applied to a wide range of grades, students, and themes. This workshop includes a make and take, lesson overview and information to apply this

technique in your classroom. Come with an imagination and willingness to learn. Material fee: \$2

Kathryn Alonso-Bergevin

M, H

I-Robot

Sci-fi art is often influenced by technological advances and the popular literary genre. But in this workshop with Blick Art Materials, participants will be the inspiration as they imagine themselves as androids. Participants will create a sci-fi cyborg selfie on metallic board and embellish with wire, hardware, and more.

Julie Swanson-Davis

E, M

Nature Landscape Weavings

If you have never tried weaving before and have lots of yarn sitting in your cabinets, check out this hands-on class! I'll share with you information on basic vocabulary, techniques, and material needs. While I answer your questions and go through the process...we weave! We will make a nature landscape weaving connecting Hudson River School of Artists or almost any other landscape artist onto a loom with this calming art form.

Monica Schor

E, M, H

Sketchbook: A Means And An End

Draw your way out of conflict, illustrate a point of view, document a historical site, or design a story. When students develop a portable drawing habit they can record, organize and reflect on daily life, in and out of your classroom. Breakfast, road trips, science lab, a short story, history class, geometry – all can inspire images that complement the space they share with words. Please bring your sketchbook and a marker or two.

Gina Palmer

H

PBS Resources For K-12 Art

PBS is America's largest classroom and a trusted window to the world. From Sesame Street to Craft in America, from art concepts to art history, leave this session with new ideas and media-based support materials from PBS. Presented by WSKG's Education Director

Workshop Descriptions

(and arts educator) Jackie Stapleton-Durham. Personal devices are encouraged.

Jackie Stapleton-Durham
E, M, H

A Lesson On Building With Art Through Exploring With Math

Presentation of a lesson: Activities include making connections with art and geometry through building and designing solids such as hexahedra (cubes) and other polyhedra; building these solids by using 2-D templates of varying sizes; viewing examples by artists and architects; then building abstract sculptures or tiny modular houses. The examination of the work of artists, playing with ways to combine three-dimensional forms in space and reflecting on decisions made, will increase understanding of the aesthetic qualities of sculpture and architectural design. This is not a hands-on workshop.

Dr. Androneth Anu Sienunarine, Deborah Destaffan
E, M, HS

What's the Big Idea of Wanting Me to Teach with Big Ideas?

For many art educators who were not trained in recent years, the idea of teaching with "big ideas" is something they may be familiar with, but not something they are comfortable enough with to want to change their current pedagogy. This workshop is intended to demonstrate how teaching with "big ideas" does not mean throwing away skill building and art making processes. A veteran art educator will dispel the myths and solidify the benefits of how this pedagogy can make a difference in terms of meaning making and student engagement. Teaching with big ideas is supported by the newly adopted NYS Visual Art Standards.

Patricia Groves
E, M, H

Felting With The 3Rs – Juggling Balls And More

Hands-on workshop in felting to create juggling balls that have an earth friendly twist. A cross-curricular lesson in the craft of felt making, social studies, and science. Learn basic felting techniques that can be used in grades K-12 to create forms that use objects whose next stop would be the land fill.

Geraldine Link, Jill Karen Accordinno
E, M, H, C

Living Willow Structures

Living willow sustainable art structures can be created right on your school grounds. Explore the possibilities of creating an installation art piece that will continue to grow year after year. You can prune it and use the clippings in your class.

Jill Karen Accordinno
E, M, H, C, A

"I Graduated . . . Now What?"

Congratulations – you graduated from your pre-service program! Now you just have to find a job and survive your first year. How do you put together a stellar portfolio? What are some important things to consider during your first year? Come pick up tips, hear some stories, and ask any questions you might have.

Gigina Long
C

Get Stuck On Papier-Maché!

Does the thought of messy, gooey papier-maché terrify you? Set aside your fears! Learn to use this fabulous, fun, versatile, and inexpensive medium successfully, from concept to completion. This workshop includes specifics about materials, techniques, the logistics of mess-management, and multiple project ideas to incorporate into and enhance your curriculum.

Phyllis Brown
E, M

Choice-Based Art Education Community Of Practice Sharing Session

Community of Practice sharing session for teachers currently teaching in or who are interested in Choice-Based classrooms. Attendees are invited to come and discuss the use of Choice-Based Art Education. Bring examples of tactics and success stories to share from your Choice classroom in this open sharing forum. Ever wonder if Choice-Based Art Education is right for your students or how to approach this method? Newcomers to Choice-Based Art Education are invited to bring questions. Presenter is an art teacher for alternative and special education and will share strategies, assessment and images from her own choice based classroom.

Amy Utzig
E, M, H, C, A



Expanding the Frame: Arts and Technology Integration

This session will present an overview of a four-year arts and education research project led by the Studio Institute with funding from the U.S. Department of Education. Units that combine art, technology and ELA/Math have been developed to increase skills in four elementary schools in the Bronx. Now in the fourth year of the grant, units and lesson plans are being disseminated for use by a wider community of art educators and classroom teachers. Presenters will share strategies for using authentic art instruction to help improve academic achievement.

Julia Healy, Tom Cahill
E, M, H, C, A

Interactive Art Using LilyTinys and Bare Conductive Touch Boards

Incorporate interactivity into your curriculum using the LilyTiny microprocessor and the Bare Conductive Touch Board. The workshop begins with a brief overview of a dual humanities and STEAM project completed with high school and university students before heading into a hands-on project where you'll learn how to add sound and light to artwork.

Cindy Maguire, Tiffany Sorice, Samantha Barone, Ann Holt
E, M, H, C, A

Comics As Reflective Practice

The purpose of this workshop is to provide foundational understanding in how to develop a short comic, depicting

Workshop Descriptions

a real-life event interpreted by the artist for further exploration. Participants in this workshop will learn basic comics vocabulary and structure, develop an avatar of themselves, and depict a scenario in their teaching careers worth exploring more intensively, either independently or with peers. These comics can serve as a record, or a reflective analysis – something essential for a successful teaching practice, but also satisfying to an artist's sensibility. The content learned in the workshop can be altered to fit a number of interdisciplinary projects in the classroom as well.

Rachel Branham
E, M, H, C, A

Historic Painting Remix

Prints of historic artwork can be the subject of great critiques, they can also be a starting point for student artwork. Participants will choose an art print and gesso out 75% of the image, leaving 25% as a starting point for their new artwork. See how this project was introduced to one group of students as well as their finished work. This project lends itself to many different lenses of focus and interdisciplinary connections. Participants will leave with their own example and a wealth of inspiration.

Jennifer Armbruster
E, M, H, C

STEAM Fun And Rube Goldberg

Come and participate in a fun interactive session centered around STEAM and the



work of Rube Goldberg. Help create a Rube Goldberg machine, which is a deliberately complex contraption of a series of devices to perform a simple task. Discover how you could add to your K-12 program.

Thomas Knab
E, M, H

The Best Of Our Best

Come with your creative curiosity and leave with a full palate of our tried and true, always a hit, student favorite K-6 art lessons (which can be adjusted for older grade levels). Examples and some materials to make some samples will be available.

Beth Brody, Jane Berzner
E

Leading The Way: Connecting Art And Community

Using the specific skills found in you as an artist/educator, learn how to develop artistic leadership through contemporary creative art practices within classrooms, communities, and institutions. Develop strategies to collaborate, communicate, and innovate while connecting personal passions and interests to promote and achieve excellence through leadership in art education.

Sharron Ciccone
E, M, H, C, A

Making Connections Using Visual Language: The Reggio Emilia Approach

The Reggio Emilia Approach is an educational philosophy that believes children use the languages of visual art to make connections to their world. This workshop will introduce the approach and offer examples of how we connect their homeroom curriculum to the projects in the art room for deeper understanding.

Tracy Rose
E

Teaching Art and Social Justice

Using Rebecca Solnit's 2016 work *Hope in the Dark* and *Craftivism* as inspiration, I consider the theoretical connections between social justice and art making as a guide to curriculum development. Focus artists, student projects, and work samples will be presented, followed by group discussion and project brainstorming for various grade levels.

Samantha Nolte-Yupari
M, H, C

AP Studio Art Discussion Group

Do you currently teach AP Art or have the desire to? This is an opportunity to share your knowledge and expertise with other teachers about current practices, share information about portfolio development, how to keep students motivated throughout the rigorous process, and how to provide guidance for those students entertaining the idea of art careers.

Ellen Pennock
H

Never Write Sub Plans Again

No one likes to be ill, but sometimes writing sub plans on short notice is even worse! This workshop will present a system whereby all the planning is done ahead of time and all materials are ready to go at a moment's notice.

Clare Esmond
E

School Community Projects for Inclusion Of Special Needs Population

Looking for a way to integrate your special needs population into more all-school community projects? Different tried and true projects working on a dime to spark your inspiration for your own community! Come talk and play!

Meredith Jacobs
E, M

Young Art Handlers: Exploring The Art Room Through Curiosity And Interaction With Object Cases

This workshop will focus on museum education tactics that allow educators to hold students attention and encourage active participation in discussions. I will explain how classroom teachers can create object cases that encouraged student's physical interaction with objects and support learning about the objects and their contexts.

Connor Henderson
E, M, H

Challenging Ourselves to Engage Deeply with a Work of Art: Extended Viewing in an Art Museum – Implications for Teacher Planning and Practice

Each art educator in a course offered by the NYCDOE Arts Office, selected one artwork from the Metropolitan Museum of Art, and discovered and documented the value of deep observation, over three months. Time was spent each month working independently, exploring

the work of art, generating sketches, observations, personal connections, and questions. Teachers examined and documented how engaging deeply and closely with one work of art over a period of time (1) sharpens observational skills, (2) inspires reflective writing and sketching, (3) generates questions leading to inquiry-based research, (4) connects to their art-making instruction, and (5) leads to making obvious and imaginative connections to other works of art. Learn to apply their practice with your students. Participants receive a rich resource created by the art educators who took part in this special course.

Karen Rosner
E, M, H, C, A

Tissue Paper Bowls

Create a bowl from tissue paper. Explore color blending and more with this hands-on workshop. This project can be used across many grade levels.

Jill Karen Accordino
E, M, H

First-Year Teachers' Spoken Word
Learn about First-Year Teachers' reflections on teaching in a Spoken Word collaboration with Phatmak Pharoah. The purpose of this session is to highlight how the researcher tried to provide a place for new teachers to reflect on their teaching with regard to issues of pluralism and challenge them to do something outside of their comfort zone in order to achieve the verisimilitude of teaching in difficult and complex classrooms, as it takes courage to teach. This research in teacher preparation was sparked from her participation in NAEA's School for Art Leaders. In this short lecture, participants will hear first-year teachers' spoken word performances that address issues of race, marginalization, joy, and courage. The session will share the process of collaboration and the intentional overlap of the higher education community with the rhythm and poetry community.

Dr. Shannon Elliott
E, M, H, C, A

Please Note:
The workshops listed in this issue of the NYSATA News are as of October 1, 2017. Some will likely change.

All workshops are subject to cancellation or change. For more information closer to the conference, please check the website: www.nysata.org.

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memberclicks.net/olympics-of-the-visual-arts](https://nysata.memberclicks.net/olympics-of-the-visual-arts)

Connect Through Art Making



Encaustic collage, Kathryn Bevier

How to Build on Next to Nothing and be Inspired by Nearly Everything: An Unconventional Drawing Workshop

"Inspiration is for amateurs. I just get to work." (Chuck Close)

Build inspiration from practically nothing as you explore a broad range of drawing approaches that enable you to "just get to work." Learn strategies to overcome your inhibitions and build your capacity to invent new ways of representation that inspire next steps. Come to fuel your own art practice and/or to inspire your students to step outside their comfort zone, worry less, and make more. Personal and classroom examples will be shared. Participants will leave with 25+ drawings in various stages of completion. Bring your enthusiasm and a favorite image or object to use as a starting point.

Cindy Henry

Friday AM 10:00-12:50

Limit: 15

Collage And The Encaustic Process

Collage helps us tap into design and composition instantly. Using wax as the binder instead of glue enhances the overall visual effect, yielding a sense of depth and intrigue to your art. In this

workshop, you will learn the basic application techniques of working with encaustic wax medium to assemble your collage. You will also learn glazing techniques with encaustic paints and various ways in which you can enhance the surface of the wax layers through stenciling and carving. We will also discuss safety in the classroom and proper encaustic use procedures.

Kathryn Bevier

Friday PM 2:00-4:50

Limit 12

Intuitive Painting: Free Your Spirit, Satisfy Your Soul!

Let go of expectations. Free your spirit and overcomes obstacles! Have you ever meditated through art? In this workshop, we'll focus on art as a process that can energize our thoughts, push away some of the stress, and bring us back to balance and wellbeing. If you've attended this in the past, please consider attending again. Every experience is different!

Michelle Schroeder

Friday PM 2:00-4:50

Limit 15

Image Transfer And The Encaustic Process

There are many ways in which to approach image transfer with encaustic paint, and in this workshop, you will learn an easy-to-follow way of achieving successful results. In addition to learning basic techniques of transferring images, you will also learn ways in which to enhance your art with the use of encaustic paint and pastel applications. We will also discuss safety in the classroom and proper encaustic use procedures.

Kathryn Bevier

Saturday AM 10:00-12:50

Limit 12



Gourd Vessel and growing gourd

Have No Fear! Stoneware High Fire Glazes Are Here!

Never used a stoneware glaze? Afraid of how they'll turn out? Come explore the magic of working with MAYCO high-fire stoneware glazes and creating some incredible stoneware pieces. We will work with opals and ice glazes for some very interesting effects just to name a few. Explore the MAYCO line of stoneware glazes and how you can create impressive combinations of glazes and colors.

Jill Accordino

Saturday AM 10:00-12:50

Limit 15

Play With Gourds, Make A Vessel!

Transform a dried hard-shell gourd into a beautiful vessel (basket, bowl, or lidded container). Experiment with carving and burning tools to embellish your creation. Explore ways you could bring gourd art to your students; the possibilities are endless!

Graham Ottoson

Saturday PM 2:00-4:50

Limit 15

Extended Studio Workshops

\$35 pp.

You must preregister online
These workshop fees are non-refundable

REGION ART EDUCATORS OF THE YEAR

Region 1.....	Veronica Kruger	Region 6.....	Patricia Testo
Region 2.....	Janice Wiggins	Region 7.....	Monica Schor
Region 3.....	Jody Wilmarth	Region 8.....	Albert Justiniano
Region 4.....	Christopher Lissandrello	Region 9	Barbara Hirten
Region 5.....	No Nominee	Region 10.....	Lauren Lewonka



SPECIAL CITATION BUSINESS

Ruth and Elmer Wellin Museum of Art, Education Dept.
Hamilton College, Clinton, NY

SPECIAL CITATION NON-MEMBER

Beth Giacommo - Artist
Senior Curator at the Islip Art Museum, Region 10

SPECIAL CITATION

NYSED Visual and Media Arts Writing Teams

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Donnalyn Shuster, Region 3

RAY HENRY AWARD

Terry Lindsley-Barton, Region 3
Fabius-Pompey Elementary, Fabius-Pompey CSD, Fabius, New York

ZARA B. KIMMEY AWARD \$1000

Alex S. Atkinson
Northport High School, Northport-East Northport UFSD
Attending SUNY Purchase, Visual Arts: Interdisciplinary, BFA
Robin O'Neill, Art Teacher

BILL MILLIKEN AWARD \$500

Anna E. Voss
Cherry Valley-Springfield Central School District, Cherry Valley, NY
Attending the Fashion Institute of Technology, School of Art And Design, BFA
Teresa Adams, Art Teacher

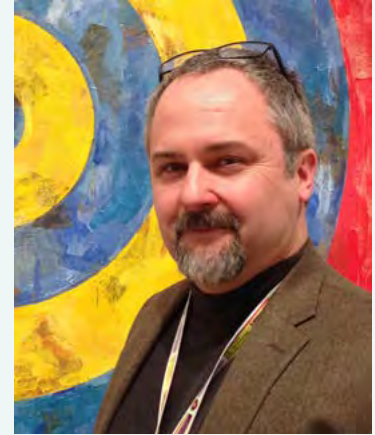
AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Luviannie Morales
Saint Catherine Academy, Bronx, New York
Attending the Fashion Institute of Technology, Advertising And Marketing
Deborah Ross, Art Teacher

Denice M. Guillermo

Bellport Senior High School, South Country, Brookhaven, NY
Attending SUNY University of Buffalo, Art, BA
Suzette Fandale, Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



Robert Wood
Region 7

Art Educator
Roy C. Ketcham
High School
Wappingers CSD
Wappingers Falls

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Member Exhibit & Sale for Scholarship



10x10

Member Exhibit

10 Regions • 10" x 10" Incredible Works of Art **NYSATA is pleased to announce a very special** **Members Exhibit and Sale to Benefit the Scholarship Fund at the 2017** **Annual Conference in Binghamton!**

In the spirit of Art Connecting Community, the theme of this year's conference, we invite all those attending the conference to participate in a special Members Exhibit. This will be in place of the traditional Members Exhibit. We are asking members who will be attending* the conference to submit artwork that will be sold to benefit the NYSATA Scholarship Fund.

- Modeled after regional 6"x6" Exhibits around the state, all 2D entries must be 10"x10" unframed/unmatted works of art. 3D entries must be 10"x10"x10". Unframed, stretched canvas is permitted. These smaller, easier to transport works of art should facilitate greater participation.
- The work will be hung anonymously (artists are asked to sign the back or we will cover the signature with a post-it).
- There will be no fee to participate and all conference attendees are eligible to submit up to 2 pieces of quality work.
- The work will be sold for a flat \$20 each on Saturday afternoon and throughout the evening. All exhibit participants will have first choice for purchasing the work during a designated time. Other attendees will have an opportunity to purchase the work after that time.
- As with previous Members Exhibits there will be prizes awarded for excellence. The expectation is that the work submitted to this special exhibit will be equal in quality to the work exhibited at previous conferences.
- Contributions will be tax deductible as the proceeds will go to the scholarship fund. Receipts will be available.
- All unsold work will be returned to the artist/member and must be picked up after the exhibit is over.

We hope you will consider creating art work for this special exhibit. This is a great opportunity to connect with your NYSATA community, create art, and nurture the artist/educator within.

*If you are unable to attend the conference but wish to contribute work to this exhibit/sale, please contact your region chair. Region Chairs will be able to submit a limited number of works from members unable to attend the conference.

Conference Special Event



**Please Join the Leadership of NYSATA for the
President's Reception and Dinner
Saturday, November 18th • 6:30 PM until Midnight**

**We Will Honor the NYS Art Educator of the Year, Outstanding Service Award Recipient,
All Awardees, Presenters,
and Celebrate the Members and Student Art Exhibits**

**This special evening will feature: President's Reception from 6:30-7:30
with cash bar and an assortment of hot and cold hors d'oeuvres
A Full Buffet Dinner! Dancing from 9:00 PM-Midnight**

\$60pp includes 20% gratuity. Included with Full Meal Package or single tickets may be purchased online or at Registration

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Conference Special Events

10th Annual

Artisans Market

Saturday, November 18th, 3-5 PM at the NYSATA Conference



Show and sell your art and crafts at the NYSATA Artisans Market. This pre-registered event takes place Saturday, November 18, from 3:00 - 5:00 PM. Reserve your table now; space is limited. Table space rental fee is \$25.00 per table. Proceeds from the registration fee go to the NYSATA Scholarship Fund. Artisans are responsible for set up, collecting all sales and taxes, and dismantling their tables. Contact Donnalyn Shuster with any questions: d_Shuster@yahoo.com.

Go to www.nysata.org to reserve your table now!



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**The raffle will take place at
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**Proceeds benefit the NYSATA
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Annual Student Exhibit

Exhibit Guidelines:

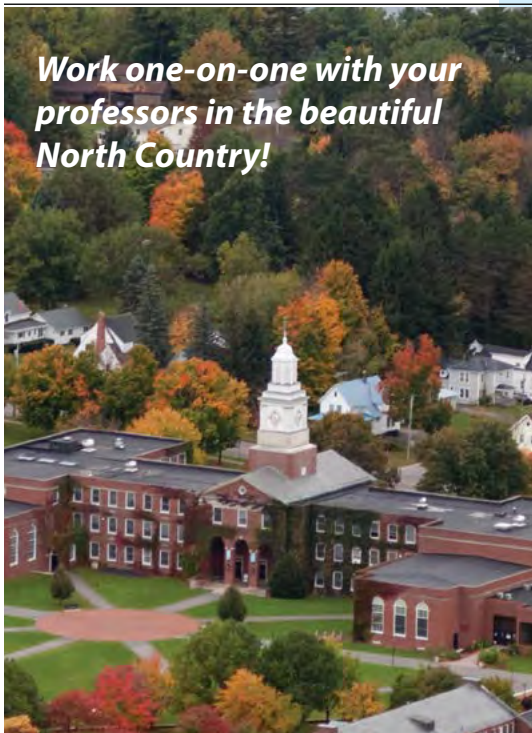
- Due to space limitations, there is a limit of 25 participants this year.
- Participating teachers must be members of NYSATA. Work of non-members will be removed if displayed.
- Each participating teacher will have a 4' x 8' coroplast panel on which to hang artwork.
- Work should be appropriately mounted and labeled using the label provided as a pdf on the NYSATA website.
- 3-D pieces can be exhibited on sturdy, teacher-supplied pedestals.
- Each teacher will be responsible for hanging their students' work.
- Identify your display with a 9" x 12" sign that includes district, school, and teacher.
- Consider sharing information about your display with descriptive material mounted on the panel along with the student work.
- Bring work to Student Exhibition area beginning Friday morning at 10 AM.
- Display must be completely installed by 10 AM Saturday.
- Teachers may download a Certificate of Participation from the NYSATA website to distribute to participating students.
- Display must be dismantled by 10 AM on Sunday.



Deadline to register for this exhibit is November 1, 2017

Questions? Contact Gere Link and Jill Accordino at gmslink2002@yahoo.com

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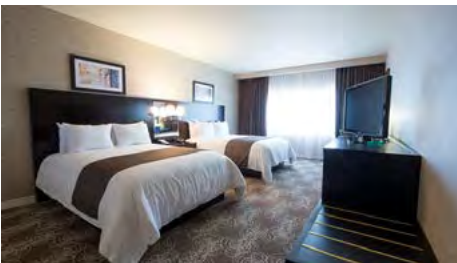
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Rochester: 2.5 hrs.	Poughkeepsie: 2 hrs. 45min.
Syracuse: 1 hr. 15 min.	Northport: 4.5 hrs.
Jamestown: 3.5 hrs.	Ithaca: 1 hr.
Lake Placid: 4 hrs.15min.	NYC: 3 hrs.



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Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	New York City	New York, Kings, Bronx, Brooklyn, Queens, Richmond
9	Long Island-Nassau	Nassau
10	Long Island-Suffolk	Suffolk